

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

Thirty-second Year—Number Eleven

CHICAGO, U. S. A., OCTOBER 1, 1941

Subscription \$1.50 a Year—15 Cents a Copy

HARDSHIP TO CHURCHES IN NEW LEVY ON ORGANS

TEN PER CENT TAX IMPOSED

Act Is Virtually Retroactive in That It
Affects Instruments Not Completed—Plea by Emerson L.
Richards Before Senators.

Enactment of the new United States revenue bill in September establishes a tax of 10 per cent on sales of all musical instruments, effective Oct. 1. This imposes on manufacturers and purchasers of organs an additional burden involving consequences that may seriously affect the ability of many churches to buy organs and that will prove a definite injury to the organ business, which already has labored under adverse conditions ever since the depression began in 1929. The tax will apply on the price at which the organ is sold, less cost of installation and freight.

A feature of the situation which will prove especially unfair to both organ builders and churches is the fact that the tax in the case of organs is virtually retroactive. An organ is the only musical instrument built on order and actually delivered months after the contract has been signed. Under the provisions of the new law organs ordered previous to Oct. 1—sometimes as much as a year previous to that date—but delivered after Oct. 1 will be subject to the tax. This, it is pointed out, will prove a blow to many a church which is confronted with the necessity of paying 10 per cent more for its instrument than was foreseen at the time of purchase.

At the request of a group of several prominent organ builders, Emerson L. Richards of Atlantic City, N. J., prominent organ architect and former state senator, made a plea before the Senate finance committee in Washington Aug. 20. Senator Richards gave the members of the committee a clear picture of the organ situation and pointed out the unfairness of the tax in the fact that it is retroactive on contracts made before the new law was passed and how it will be a burden to churches, which it has been the rule in this country to exempt from taxation. He directed the attention of the committee to the fact that 80 per cent of the organs purchased go to churches and another 18 per cent to educational institutions. He also pointed out that the tax was placed on the tools of a profession.

"If it is logical to tax the tools we use in our trade," he said, "why not those of all the trades?"

The witness received what seemed to be a sympathetic hearing from the senators and it was agreed that he should prepare a memorandum to be submitted to members of the Senate committee.

Mr. Richards' memorandum in large part is as follows:

"The revenue bill now pending before the committee as approved by the House of Representatives provides for a 10 per cent tax on musical instruments. The framers of the bill probably intended this tax to attach to over-the-counter sales of such musical instruments as pianos, orchestral instruments and other band instruments which are sold either for cash or on installments. The present bill would work a hardship because, so far as future organs are concerned it would be a direct tax upon the religious and educational institutions of the United States.

"It should be understood that organs are designed and built for the particular church or other auditorium in which they are to be used. Consequently, no two organs are alike and their actual construction is largely a labor and material matter, similar to the building of a house, or even the church in which the organ is

[Continued on page 5.]

CANADIAN ORGANISTS IN SESSION AT BRANTFORD, ONT.



BIG ORGAN RECITAL YEAR SEEN BY BERNARD LA BERGE

Bernard R. LaBerge, the New York impresario whose persistent efforts and dynamic personality have done a great deal to give the organ recital its deserved place in the sun, anticipates a banner year for the performers under his management. He announces that Joseph Bonnet is remaining in America and will make a second transcontinental tour, which will include an important appearance with the San Francisco Symphony at the Municipal Auditorium under the baton of Pierre Monteux.

The LaBerge list of recital organists this year is substantially the same as last, with the addition, however, of a new star, Walter Baker of Philadelphia. Hugh Porter, organist of the Collegiate Church of St. Nicholas, New York, and a member of the Juilliard School faculty, is now also under the LaBerge management, as previously announced.

Most of the LaBerge artists will be touring this country and Canada during the season. A few of them, such as Dr. Palmer Christian of the University of Michigan, Dr. Alexander McCurdy, head of the Curtis Institute organ department and the Westminster Choir College, and Charlotte Lockwood Garden, whose tours have made her famous throughout the country, will be available only for a limited number of dates because of their duties at home.

Mr. LaBerge reports that he is especially delighted to note the increasing interest in American talent. He has spent so many years trying to make the American public realize what outstanding artists this country can boast that he feels gratified to see his efforts rewarded, and his clientele asking him more and more for American organists.

LARGE CHOIR IN OBERLIN UNDER POISTER'S DIRECTION

Arthur W. Poister of the faculty of the Conservatory of Music of Oberlin College has taken over the direction of the choir of the historic First Church in Oberlin, Ohio. This chorus is a student organization of 150 voices. Mr. Poister succeeds Olaf C. Christiansen, who has held that position since 1929. Mr. Christiansen resigned his Oberlin position in the spring to succeed his father, F. Melius Christiansen, who retired as director of the famous St. Olaf Choir at Northfield, Minn. Prior to 1929 the choir director at the First Church was Dr. Frank H. Shaw, director of the conservatory. For the last two years, while the regular

organist, Bruce Davis, was on his sabbatical leave in England, Mr. Poister has been the interim organist. This is the position which Dr. George W. Andrews held for many years prior to his retirement from the Oberlin Conservatory in 1931.

ROBERT J. WINTERBOTTOM DIES IN NEW YORK AGED 86

Robert J. Winterbottom, for many years a prominent organist holding positions in Baltimore, Philadelphia and New York City, died in the latter city Aug. 26 after an illness of several months. He was 86 years old.

Mr. Winterbottom was born in Amboy, Ill., and was 13 years old when he first appeared as an organist at the Church of St. James the Less in Philadelphia. Four years later he went to St. Paul's Church in Baltimore, where he remained for nine years.

Mr. Winterbottom went to New York City in 1887 and was organist at St. James' Church, Brooklyn, and St. Paul's Church, Brooklyn, before becoming associated with St. Michael's Church, a post he held for seven years. In 1901 he was appointed solo organist at Trinity Church, and three years later became organist and choirmaster of St. John's Chapel, Brooklyn.

In 1901 Mr. Winterbottom returned to Trinity Parish as organist at St. Luke's Chapel and at the same time served as organist and choirmaster of Grace Church in Newark, N. J. After seven years at St. Luke's Chapel he went to his last post at the Chapel of the Incarnation, where he remained for twelve years.

Mr. Winterbottom is survived by his widow, Mrs. Jessie Belden Winterbottom. The body lay in Trinity Church until services there Aug. 29. Additional services were held in the Church of St. James the Less preceding interment in the churchyard.

PIANO AND ORGAN ENSEMBLE PROGRAM IN KIMBALL HALL

A recital of music for piano and organ will be presented by Margaret Borchers, pianist, and Wilbur Held, organist, in Kimball Hall, Chicago, Tuesday, Oct. 21, at 8:15 o'clock. The program is made up of ensemble and solo numbers. The duet groups include Handel's Concerto in G minor, Dupré's Variations on Two Themes, the Adagio from Grieg's Concerto for piano and orchestra and J. Stuart Archer's arrangement of the "Romance" and Scherzo from Schumann's Fourth Symphony.

NOVEL ORGAN DESIGN FOR TEXAS UNIVERSITY

FOUR-MANUAL BEING BUILT

Aeolian-Skinner Company Constructing Instrument Which Will Embody Sound Principles Evolved by Dr. Paul Boner of Faculty.

A four-manual organ has been ordered by the University of Texas for installation in its new music building, approaching completion on the campus at Austin, Tex. The contract has been awarded to the Aeolian-Skinner Company of Boston. The specifications were drawn up after consultation with Dr. Paul Boner, university physics professor and one of the country's prominent sound authorities; Dr. E. W. Doty, dean of the College of Fine Arts and head of the music department; E. B. Gammons of Groton School, Palmer Christian of the University of Michigan and G. Donald Harrison, president of the Aeolian-Skinner Company.

Principles evolved largely through Dr. Boner's experiments and research permitted the inclusion in the specifications of novel definitions of sound levels and sound placement. First, they define extraneous noise levels in terms of decibels. Wind noise from windtrunks and regulators and blower noise from windtrunks and regulators are not to exceed a certain intensity level as measured at the stage center; sound intensity from tremolos and noise of swell engines also shall not exceed certain limits and there must be a twenty decibel difference in intensity level between "swell-box closed" and "swell-box open." It is provided that "mixtures shall blend perfectly into the ensemble without being strident and without hardness." The blend of all mixture pipes is defined. For example, "conformity to spectrum" shall be interpreted to mean having harmonic amplitudes (a) complementary to those of 8 and 4 ft. stops, or (b) such as to cause the harmonic envelope of the ensemble to be smooth within plus or minus four decibels. Another innovation consists of floating master pedal pistons which can be drawn on any manual or on the pedal itself.

Choir and great stops are to be interchangeable, so that the customary manual arrangement of European organs may be obtained.

Still another device of the consultants is the auxiliary console, which may be set up on the terrace of the university's main building, a city block away, so that the organ can be played for special outdoor occasions. Electrical impulses from the auxiliary console will be carried to the organ loft and the sound will be carried back to the terrace by a public address system.

The stop specification is as follows:

GREAT ORGAN (Unenclosed).

Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Rohrstöte, 4 ft., 61 pipes.
Quint, 2 1/2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
Furniture, 3 to 5 rks., 285 pipes.
Cymbel, 3 rks., 183 pipes.
Chimes (Deagan Class D: in Solo box).
Vibraharp (Deagan: in Choir box).
Harp (from Vibraharp).
Celesta (ext. of Vibraharp).
String Organ on Great.
Bombarde Organ on Great.

SWELL ORGAN.

Contra Sallcional, 16 ft., 73 pipes.
Rohr Gedeckt, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Sallcional (ext. of Contra Sallcional).
12 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Octave Geigen, 4 ft., 73 pipes.

Flauto Traverso, 4 ft., 73 pipes.
 Nazard, 2½ ft., 61 pipes.
 Flautina, 2 ft., 61 pipes.
 Tierce, 1½ ft., 61 pipes.
 Plein Jeu, 4 rks., 244 pipes.
 Fagotto, 16 ft., 73 pipes.
 Trompette, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.
 Clarion, 4 ft., 73 pipes.
 Tremulant.
 Vibratoharp.
 Harp.
 Celesta.
 String Organ on Swell.
 Bombarde Organ on Swell.

CHOIR ORGAN.

Contra Viola, 16 ft., 73 pipes.
 Viola, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 73 pipes.
 English Diapason, 8 ft., 73 pipes.
 Viole Sourdine, 8 ft., 73 pipes.
 Viole Celeste, 8 ft., 61 pipes.
 Dulciana, 8 ft., 73 pipes.
 Unda Maris (tenor C), 8 ft., 61 pipes.
 Harmonic Flute, 4 ft., 73 pipes.
 Fugara, 4 ft., 73 pipes.
 Zauberflöte, 2 ft., 61 pipes.
 Bassoon, 16 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 Cor Anglais, 8 ft., 73 pipes.
 Tremulant.
 Vibratoharp.
 Harp.
 Celesta.
 Chimes.
 String Organ on Choir.
 Bombarde Organ on Choir.

POSITIV ORGAN (Unenclosed).

Nachthorn, 8 ft., 61 pipes.
 Koppelflöte, 4 ft., 61 pipes.
 Nazard, 2½ ft., 61 pipes.
 Principal, 2 ft., 61 pipes.
 Tierce, 1½ ft., 61 pipes.
 Siffelöte, 1 ft., 61 pipes.
 Zimbel, 3 rks., 183 pipes.

SOLO ORGAN (Enclosed).

Doppelflöte, 8 ft., 73 pipes.
 Orchestral Violoncello, 8 ft., 73 pipes.
 Violoncello Celeste, 8 ft., 61 pipes.
 Concert Flute, 4 ft., 73 pipes.
 French Horn, 8 ft., 73 pipes.
 Orchestral Oboe, 8 ft., 73 pipes.
 Tuba, 8 ft., 73 pipes.
 Tremulant.
 Chimes.
 String Organ on Solo.
 Bombarde Organ on Solo.

STRING ORGAN (in Solo box).

Contra Viole, 16 ft., 73 pipes.
 Viole de Gambe, 8 ft., 73 pipes.
 Gambe Celeste, 8 ft., 61 pipes.
 Viole d'Orchestre, 8 ft., 73 pipes.
 Viole Celeste, 8 ft., 61 pipes.
 Gemshorn, 8 ft., 73 pipes.
 Gemshorn Celeste (tenor C), 8 ft., 61 pipes.

Violina, 4 ft., 73 pipes.
 BOMBARDE ORGAN (in Solo box).
 Bombarde, 16 ft., 73 pipes.
 Trompette Harmonique, 8 ft., 73 pipes.
 Clarion Harmonique, 4 ft., 73 pipes.
 Grand Chorus, 4 to 6 rks., 350 pipes.

PEDAL ORGAN.

Contra Bourdon, 32 ft., 12 pipes.
 Principal, 16 ft., 32 pipes.
 Quintaten (Great), 16 ft.

Contra Salicional (Swell), 16 ft.
 Lieblich Gedeckt (Swell), 16 ft.
 Contra Viole (String), 16 ft.

Sub Bass, 16 ft., 32 pipes.
 Principal, 8 ft., 32 pipes.
 Gedecktpon-mer, 8 ft., 32 pipes.

Still Gedeckt (Swell), 8 ft.
 Salicional (Swell), 8 ft.
 Quint, 5½ ft., 32 pipes.

Super Octave, 4 ft., 32 pipes.
 Nachthorn, 4 ft., 32 pipes.
 Spitzflöte, 2 ft., 32 pipes.

Mixture, 5 rks., 160 pipes.
 Contra Posuane, 32 ft., 12 pipes.
 Posuane, 16 ft., 32 pipes.

Bombarde (Bombarde), 16 ft.
 Bassoon (Choir), 16 ft.
 Trumpet, 8 ft., 32 pipes.

Clarion, 4 ft., 32 pipes.
 Rohr Schalmel, 2 ft., 32 pipes.
 String Organ on Pedal.

Chimes.
 Bombarde Organ on Pedal.

The building itself—completely air-conditioned and sound-proof—is a striking departure from ordinary construction. With the assistance of Dr. Boner and the advice of K. C. Morrical and other R.C.A. sound experts the building has been designed to afford maximum utilization of sound. Spanish Renaissance as to exterior, the structure is said to be "twentieth century" as to interior construction. Walls are movable and are angled slightly to prevent acoustic "flutter" and echo. Floors are on springs and ceilings are suspended by wires. Practice rooms, classrooms and studios are built with sound-locks and specially-built doors, each room being built so that its walls do not touch the walls of the next room, in order to minimize passage of sound. All walls are twenty-one inches thick, made of two layers of gypsum block, with a two-inch air space between them; another air space separates each sheet of gypsum block from its covering metal

lath, plaster and wood.

The acoustic properties of the teaching studios are subject to control by each staff member, who can adjust them to suit his individual taste. Electrical conduits and steam pipes are placed in main slabs in the building and routed into each room with flexible rubber cables to minimize sound transfer.

The building contains forty-five practice rooms and a recital hall, according to the acoustical design of C. C. Potwin of the Electrical Research Products Corporation. The recital hall is wired for radio broadcasts. There are no windows in the recital hall and few throughout the building.

Only three years old, the College of Fine Arts—embracing music, art and drama—already has an enrollment of nearly 300 majors and 1,500 students electing courses.

The building is expected to be ready for occupancy by January, 1942.

THREE-MANUAL BY MÖLLER
FOR GLENDALE, OHIO, CHURCH

The organ in Christ Episcopal Church at Glendale, Ohio, has just been completely rebuilt by M. P. Möller, Inc., and is now a modern three-manual. Dedication of the instrument took place Sept. 28. The organist of the church is Richard L. Warner. The finishing of the organ in the church was done by John Buterbaugh and H. E. Madsen.

Following is the stoplist of the organ:

GREAT ORGAN.

Open Diapason, 16 ft., 61 pipes.
 First Open Diapason, 8 ft., 61 pipes.
 Second Open Diapason, 8 ft., 12 pipes.
 Gemshorn, 8 ft., 61 pipes.
 Melodia, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Flute, 4 ft., 61 pipes.
 Fifteenth, 2 ft., 61 pipes.
 Mixture, 2 rks., 122 pipes.
 Trumpet, 8 ft., 61 pipes.
 Chimes (Mayland), 20 bells.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
 Open Diapason, 8 ft., 73 pipes.
 Gamba, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 61 pipes.
 Keraulophon, 8 ft., 73 pipes.
 Stopped Flute, 8 ft., 73 pipes.
 Violina, 4 ft., 73 pipes.
 Flute Harmonique, 4 ft., 73 pipes.
 Piccolo, 2 ft., 61 pipes.
 Mixture (12-15-17), 3 rks., 183 pipes.
 Cornopean, 8 ft., 61 pipes.
 Oboe, 8 ft., 61 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Tremulant.

CHOIR ORGAN.

Open Diapason, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Unda Maris, 8 ft., 61 pipes.
 Flute, 8 ft., 73 pipes.
 Flute, 4 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 Tremulant.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
 Violon (from Great), 16 ft., 32 notes.
 Gemshorn (from Great), 16 ft., 12 pipes.
 Bourdon, 16 ft., 32 pipes.
 Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
 Octave, 8 ft., 12 pipes.
 Cello (from Great), 8 ft., 32 notes.
 Flute, 8 ft., 12 pipes.

MILLER FORMS NEW CHOIR
AT ST. JAMES', PHILADELPHIA

St. James' Church, Philadelphia, announces the closing of its choir school for boys. During the last four years boys were given full scholarships at the Episcopal Academy, Overbrook, Philadelphia, in return for their services in the choir. This arrangement proved too heavy a financial burden. All the boys will remain at the academy and their connection with St. James' is severed. With the announcement came the resignation of Richard Purvis as organist and choirmaster. Robert B. Miller, the newly-appointed organist and choirmaster, has formed an entirely new professional choir of forty men and boys, which will begin singing at the services in October. Mr. Miller, who is assistant director of the Philadelphia Bach Festival Society, was formerly organist and choirmaster at the Church of the Good Shepherd, Rosemont. He came to this country three years ago from England, where his principal teachers were Sir Sydney Nicholson, Ernest Bullock and Henry G. Ley. He is a graduate of Oxford University, the Royal College of Music and the School of English Church Music. He announces that a series of cantata performances and special musical services is planned for later in the season.

MISS FRANCES BIERY

PROGRAM FOR MISS BIERY'S
RECITAL IN CHICAGO OCT. 13

Miss Frances Biery, the talented young blind organist from Indiana, who is to give a recital under the auspices of the Chicago Club of Woman Organists on the new organ in Kimball Hall Oct. 13, will present a program consisting of the following compositions: "Psalm 18," Marcello; Larghetto and Allegro from Fifth Concerto, Handel; "O Sacred Head Now Wounded," Bach; Fantasy and Fugue in G minor, Bach; Canon in B minor, Schumann; Chorale in A minor, Franck; "Carillon," Sowerby; Concert Variations, Bonnet; Pastorale from Second Symphony, Widor; Finale from First Symphony, Vienne.

Miss Biery has been heard frequently in recital in Chicago and vicinity, notably at the Rockefeller Memorial Chapel of the University of Chicago. Three years ago she was one of the organists on the young artists' program of the regional convention of the American Guild of Organists.

The club is planning many interesting activities for the season under the leadership of its president, Vivian Martin, and its program chairman, Grace Symons.

AEOLIAN-SKINNER ORGAN
FOR BEAUMONT, TEX., CHURCH

The Aeolian-Skinner Organ Company is building a three-manual for the First Methodist Church of Beaumont, Tex. This instrument is to have some twenty-eight sets of pipes and a comprehensive tonal ensemble. The stop specification is as follows:

GREAT ORGAN.

Quintaten (prepared for), 16 ft.
 Diapason, 8 ft., 61 pipes.
 Spitzflöte, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Rohrflöte, 4 ft., 61 pipes.
 Grave Mixture, 2 ranks (12th and 15th), 122 pipes.
 Chimes, 21 tubular bells.

SWELL ORGAN.

Gedeckt, 16 ft., 73 pipes.
 Geigen Diapason, 8 ft., 73 pipes.
 Gedeckt, 8 ft., 12 pipes.
 Viole de Gambe, 8 ft., 73 pipes.
 Viole Celeste, 8 ft., 61 pipes.
 Nachthorn, 4 ft., 73 pipes.

IN THIS MONTH'S ISSUE

New theories as to sound are adopted in designing large organ to be built for the University of Texas by the Aeolian-Skinner Company.

Canadian College of Organists holds its annual convention at Brantford, Ont. Dr. Charles Peaker is elected president.

Elmer A. Tidmarsh, Mus. D., is to give his 500th Sunday afternoon recital at Union College, Schenectady, N. Y., in October.

First organ designed especially for FM broadcasting is being built for the Milwaukee Journal by the Wicks Organ Company.

Recital season opens and programs played in every part of the country are presented.

Organ built in Canada is installed in the new Institute for the Blind, Buenos Aires, Argentina.

THE DIAPASON

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

Issued monthly. Office of publication, 306 South Wabash avenue, Chicago, Ill.

Plein Jeu, 4 ranks, 244 pipes.
 Bassoon, 16 ft., 73 pipes.
 Trompette, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.
 Hautbois, 4 ft., 73 pipes.
 Tremolo.

CHOIR ORGAN.

Viola (prepared for), 8 ft.
 Concert Flute, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Unda Maris, 8 ft., 61 pipes.
 Koppelflöte, 4 ft., 73 pipes.
 Nazard, 2½ ft., 61 pipes.
 Blockflöte, 2 ft., 61 pipes.
 Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

Contra Bass, 16 ft., 32 pipes.
 Quintaten (prepared for), 16 ft.
 Gedeckt (from Swell), 16 ft.
 Octave, 8 ft., 32 pipes.
 Flute, 8 ft., 32 pipes.
 Still Gedeckt (Swell), 8 ft.
 Choral Bass, 4 ft., 32 pipes.
 Fourniture, 3 ranks, 96 pipes.
 Bassoon (from Swell), 16 ft.
 Chimes.

A two-manual of sixteen sets of pipes and chimes is being built by the Aeolian-Skinner factory for the Eleventh Church of Christ, Scientist, in the Bronx, New York City.

William G. Blanchard
 ORGANIST
 Pomona College
 Claremont, California

CHARLES F. HANSEN
 Organist Second Presbyterian Church
 Indianapolis, Ind.
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TWO-STAFF
ORGAN BOOK

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 By William M. Felton
 Price, \$1.00

THEODORE PRESSER CO., 1712 Chestnut Street, PHILA., PA.

To any organist desiring a good supply of easy preludes and postludes and acceptable melodious offertories, this attractive collection is a most advantageous buy. Included are twenty-eight original compositions and transcriptions. None of the pieces makes registration demands beyond the equipment of the two-manual organ with pedals found in the majority of churches.

While many capable organists will find this a useful collection, its primary purpose is to aid the beginning organist in gaining a repertoire. Included are 32 selections by master and contemporary composers. Only two staves are used, the pedal notes appearing on the same staff as that used for the left hand—a definite aid to the organ novice unfamiliar with three-staff reading.

FIRST ORGAN DESIGNED FOR FM TRANSMISSION

FOR STATION IN MILWAUKEE

Wicks Three-Manual Ordered by the Journal of that City Is Intended Specifically for Frequency Modulation.

The organ for the new radio station WTMJ of Milwaukee, owned by the *Milwaukee Journal*, the contract for which was awarded to the Wicks Organ Company, as already announced in THE DIAPASON, will have three manuals and provisions for a string organ of twelve stops, to be installed later. This instrument is believed by its builders to be the first designed specifically for frequency modulation transmission. Its resources are shown by the following stop specification:

GREAT ORGAN.

(Enclosed with Choir.)

1. Open Diapason, 8 ft., 61 pipes.
2. Second Diapason (Ext. No. 8), 8 ft., 12 pipes.
3. Harmonic Flute, 8 ft., 73 pipes.
4. Viola, 8 ft., 61 pipes.
5. Viole Celeste, T. C., 8 ft., 49 pipes.
6. Gemshorn, 8 ft., 80 pipes.
7. Gemshorn Celeste, T. C., 8 ft., 49 pipes.
8. Octave, 4 ft., 61 pipes.
9. Flute Harmonic (from No. 3), 4 ft., 61 notes.
10. Gemshorn (from No. 6), 4 ft., 61 notes.
11. Gemshorn Twelfth (from No. 6), 2½ ft., 61 notes.
12. Super Octave (from No. 8), 2 ft., 61 notes.
13. Trumpet, 8 ft., 61 pipes.
14. Chimes, A to F 1¼" Deagan, 21 tubes.
15. Vibra Harp, 49 notes.
16. Harp Celesta, 49 notes.

SWELL ORGAN.

17. Lieblich Bourdon (T. C.), 16 ft., 61 notes.
18. Open Diapason, 8 ft., 73 pipes.
19. Stopped Flute, 8 ft., 85 pipes.
20. Spitzflöte, 8 ft., 85 pipes.
21. Salicional, 8 ft., 85 pipes.
22. Voix Celeste, 8 ft., 61 pipes.
23. Flute d'Amour (from No. 19), 4 ft., 73 notes.
24. Spitzflöte, (from No. 20), 4 ft., 73 notes.
25. Violina (from No. 21), 4 ft., 73 notes.
26. Nazard (from No. 20), 2½ ft., 61 notes.
27. Flautina (from No. 20), 2 ft., 61 notes.
28. Contra Fagotto (Ext. No. 30), 16 ft., 12 pipes.
29. French Trumpet, 8 ft., 73 pipes.
30. English Horn, 8 ft., 73 pipes.
31. Vox Humana, 8 ft., 73 pipes.
32. Clarion (from No. 29), 4 ft., 61 notes.

CHOIR ORGAN.

33. Dulciana, 16 ft., 97 pipes.
34. English Diapason, 8 ft., 73 pipes.
35. Melodia, 8 ft., 85 pipes.
36. Flute Celeste, 8 ft., 61 pipes.
37. Dulciana (from No. 33), 8 ft., 73 notes.
38. Flute (from No. 35), 4 ft., 73 notes.
39. Dulciana (from No. 33), 4 ft., 73 notes.
40. Dulciana Twelfth (from No. 33), 2½ ft., 61 notes.
41. Dulciana Fifteenth (from No. 33), 2 ft., 61 notes.
42. Clarinet, 8 ft., 73 pipes.
43. Vibra Harp, 49 bars.
44. Harp Celesta, 49 notes.
45. Vibra Harp Octave, 37 notes.
46. Harp Celeste Octave, 37 notes.
47. Chimes, 21 notes.

STRING ORGAN.

Twelve blank tablets.

PEDAL ORGAN.

48. Open Diapason, 16 ft., 32 pipes.
49. Violone (Ext. No. 4), 16 ft., 12 pipes.
50. Bourdon (Ext. No. 35), 16 ft., 12 pipes.
51. Dulciana (from No. 33), 16 ft., 32 notes.
52. Octave (Ext. No. 48), 8 ft., 12 pipes.
53. Flute (from No. 35), 8 ft., 32 notes.
54. Viola (from No. 4), 8 ft., 32 notes.
55. Gemshorn (from No. 6), 8 ft., 32 notes.
56. Flauto Dolce (from No. 19), 8 ft., 32 notes.
57. Dulciana (from No. 37), 8 ft., 32 notes.
58. Super Octave (from No. 8), 4 ft., 32 notes.
59. Contra Fagotto (from No. 28), 16 ft., 32 notes.
60. Trumpet (from No. 13), 8 ft., 32 notes.
61. Clarion (from No. 13), 4 ft., 32 notes.
62. Chimes starting at CC in Pedal, 18 notes.

The following information of interest

RAYMOND FENNING



RAYMOND FENNING, the friendly and energetic executive secretary of the American Guild of Organists, radiates enthusiasm over Guild matters from the headquarters office in Rockefeller Center, New York, and by this time is a mail order friend of every dean and chapter treasurer. The likeness of Mr. Fenning presented herewith should serve to make his face as familiar as his signature.

Mr. Fenning is an active organist, and holds the position at Epiphany Episcopal Church, Ozone Park, N. Y. He was born Jan. 6, 1916, and as a boy sang in the choir of Trinity Church, New York City, under Channing Lefebvre, at the same time serving as choir librarian. This was in the years from 1927 to 1933. He was graduated from the High School of Commerce, Drake School of Business. Thus in church and school he acquired the training and experience that fit him for his work for the A.G.O. From 1936 to 1939 Mr. Fenning was secretary to Dr. Lefebvre and in the latter year was appointed to his position in the Guild office.

Mr. Fenning is married and he and Mrs. Fenning welcomed a young son into the family on July 3.

on the design of the instrument has been submitted by the Wicks Company:

"This is believed to be the first organ built specifically for frequency modulated transmission. By means of this new FM method organ tones are broadcast with a fidelity not previously enjoyed. Strings and flutes will assume their natural color and make the organ much more interesting. Background noises must be reduced to a minimum. Especially constructed double shades will be provided for expression and the chambers are built to certain dimensions in order to obtain maximum results. It has been discovered that certain dimensions of chambers assure correctness of frequency response. Recent scientific research along these lines proved that the chamber design has a great influence upon the smoothness and the range of frequency response. The transmission of vibrations will be eliminated by floating floors. Dr. C. P. Boner, noted for his experience in radio work, was the consultant on the specifications."

HENRY WILLIS & SONS SEND WORD OF THANKS TO AMERICA

Henry Willis & Sons, the English organ builders, whose London factory was destroyed in an air raid, as recorded at the time, write to the editor of THE DIAPASON expressing gratitude for the letters received by the firm from many American friends who learned of their misfortune through the columns of this magazine. A letter from A. Thompson Allen, a director of the Willis Company, contains the information that the office records and other important papers were saved. Mr. Allen sends the following:

"Messrs. Henry Willis & Sons desire to thank most sincerely all who have so kindly written and acted sympathetically with regard to the destruction of the Rotunda Organ Works by enemy action. They hope to reply to all letters individually. The firm would wish it to be known that practically all the Willis office records, pipe, reed and voicing notes and details, have most fortunately been preserved and that production on normal Willis lines continues."



TEXTURE

An interesting texture is the outstanding characteristic of good organ tone. The tutti is a rich blend of many and sometimes diverse elements which unite to produce a cohesive and integrated sound. The result is different from any of the elements—yet the original sounds are still present and discernible in the whole.

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CANADIAN ORGANISTS IN ANNUAL CONVENTION

MEETING IN BRANTFORD, ONT.

Dr. Charles Peaker Elected President
—Recitals and Discussion of Various Problems Mark the Sessions of the C. C. O.

By H. G. LANGLOIS

The annual convention of the Canadian College of Organists took place in Brantford, Ont., Aug. 26 and 27.

The morning of Aug. 26 began with registration of members and guests numbering about 100 at the convention headquarters at Zion Church. The visitors afterward were conducted on a tour to inspect organs in the city churches. Ten or twelve churches were visited and an interesting two hours were spent in this way. The organs ranged from two-manual to four-manual instruments of several makes.

The council meeting, held on the same morning, was presided over by C. E. Wheeler, F.C.C.O., in the absence of Dr. H. A. Fricker, who assumed the temporary chairmanship of the executive committee on the death of the president, Paul Ambrose, in June of this year. Mr. Wheeler has attended all conventions as a council member since the founding of the College in 1909 and as president in 1924 and 1925. The council was entertained at luncheon by the Brantford Center under the chairmanship of A. G. Merriman, A.R.C.O., at the Bodega Hotel—a very pleasant interlude after the business session.

The afternoon session was marked by an interesting talk on historical aspects of Brantford and vicinity by W. Ward Simpson, who was introduced by Dr. Henri K. Jordan of the Brantford Center. Notable among the historic landmarks referred to were the Mohawk Indian institution and church and the home-stead of Alexander Graham Bell, inventor of the telephone.

This was followed by an organ recital at Zion Church by Eric Dowling, organist of St. Paul's United Church, St. Catharines. Mr. Dowling is chairman of the newly-formed center in that city. He chose the following program, ranging from a suite by Purcell to an extremely modern sonata by Gilbert, and interpreted all styles with excellent taste: Suite (from the opera "Boducca"), Purcell; Prelude and Fugue in B minor, Bach; Chorale Preludes, "Alle Menschen müssen sterben" and "Vom Himmel hoch, da komm' Ich her," Bach; Chorale in A minor, Franck; Sonata in C minor, Gordon Phillips; "Priore" and Scherzetto, Joseph Jongen; "Carillon-Sortie," Mulet.

After the recital the visitors were taken on a tour conducted by George Smale, the route including a visit to the Mohawk Church, built in the time of George III. Here the Rev. W. H. Snell delivered an address on the Six Nation Indians for whom the church was built when they received a crown grant of land in the vicinity of Brantford in the late 1700's.

As a delightful conclusion of the tour, the members and guests were entertained at tea at the home of Dr. and Mrs. Henri K. Jordan. Dr. Jordan is the founder and conductor of the well-known Schubert Choir of Brantford.

In the evening a recital was given at the Park Baptist Church by F. C. Silvester, organist of the Bloor Street United Church, Toronto, assisted by George Lambert, baritone, who sang three sacred songs composed by the recitalist. No comment is necessary for those who have heard Mr. Silvester's distinguished playing in the past except to say that he maintained his high standard of fluency, originality and brilliance. The program was as follows: Sonata in the Style of Handel, Wolstenholme; Trio-Sonata No. 1, Bach; "The Nymph of the Lake" (from "Seven Pastels from the Lake of Constance"), Karg-Elert; Finale from Sonata 5, Guilman; Three Sacred Songs ("And Didst Thou Love the Race," "Christ, Who Knows All His Sheep" and "Mine Eyes Have Seen the Glory"), F. C. Silvester (George Lambert); Concerto in F, Handel; Barcarolle, Healey Willan; "A Song of Sunshine," Hollins; "Plymouth Suite," Whitlock.

Wednesday morning was taken up with council and general meetings at which

business matters were discussed, to which reference will be found under the C.C.O. news. At the afternoon session the importance of the examinations was emphasized in two ways—first by a talk illustrated at the piano by T. J. Crawford, Mus.B., F.R.C.O., on the problems involved in the keyboard tests. The lecturer offered many helpful suggestions, stressing the importance of sight reading, key relationships and manipulation of various rhythms in extemporization. At the close of Mr. Crawford's lecture a recital was given in Zion Church by Dr. Charles Peaker, F.R.C.O., whose program consisted of a selection from the groups of organ pieces set for the A.C.C.O. and F.C.C.O. examinations. Dr. Peaker introduced his numbers with short remarks on the styles of composition and the composers of the pieces. His program was as follows: "Veni Emmanuel," Egerton; Fantasy Chorale, Whitlock; A Concerto Movement, Dupuis-Wall; "We All Believe in One God," Bach; Largo, Wesley; Toccata in F, Bach.

In the evening the convention came to a close—or, rather, climax—at the annual dinner, held at the Kerby House. About eighty sat down to dinner and there was not a dull moment from the celery to the final adjournment. The guest speaker of the evening was the Very Rev. Archdeacon A. L. G. Clarke. Archdeacon Clarke took as his theme the challenge of the last quarter century to the British Empire and impressed on his hearers the appalling and almost unthinkable consequences to British heritage if justice and right should be overthrown. He emphasized the fact that there is more involved than the British Empire itself, and that decency, fair play and everything worth living for is at stake. In conclusion he outlined the part which should be played by organists, choirmasters and the clergy in helping to maintain Christian morale through the ministry of preaching and music.

The annual presentation of diplomas to successful candidates in the College examinations in 1941 was made by Dr. Peaker. Ivor Baldwin, Toronto, won a fellowship, while Miss M. Slater, Toronto, and A. Roy Kendall, Charlotte-town, P. E. I., passed the associate examinations. Also featured during the evening was an informal "sing-song" conducted by Dr. Henri K. Jordan, with Walter Carpenter as soloist in the patriotic numbers "Canada's on the Way" and "They'll Come Marching Home Again."

A. G. Merriman, A.R.C.O., president of the local center, introduced the guest speaker, to whom appreciation was expressed by T. J. Crawford, Mus.B., F.R.C.O., Toronto.

The following were elected officers and council members for the season 1941-1942:

President—Dr. Charles Peaker, F.R.C.O., Toronto.

Vice-Presidents—Ontario, W. W. Hewitt, A.R.C.O., Toronto; Manitoba, George Bancroft, Mus.B., F.R.C.O., Winnipeg; Saskatchewan, Arthur Collingwood, F.R.C.O., Saskatoon; Quebec, George Brewer, Montreal.

Registrar—Charles E. Wheeler, F.C.C.O., London, Ont.

Registrar of Examinations—F. C. Silvester, Toronto.

Secretary—Maitland Farmer, F.R.C.O., Toronto.

Treasurer—H. G. Langlois, Mus. B., Toronto.

The above are to be ex-officio members of the council.

New council members were elected as follows: A. G. Merriman, A.R.C.O., and Henri K. Jordan, Mus.D., Brantford Center; Eric Rollinson, F.R.C.O., George Veary, A.R.C.O., and Egerton Boyce, Hamilton Center; Glen Kruspe, A.R.C.O., and H. Riddolls, Kitchener Center; George Lethbridge and T. C. Chattoe, Mus.B., London Center; Dr. Alfred Whitehead, F.R.C.O., and Dr. A. Egerton, F.R.C.O., Montreal Center; Myron McTavish, F.R.C.O., Ottawa Center; Eric Dowling, F.C.C.O., St. Catharines Center; G. D. Atkinson, T. J. Crawford, Mus.B., F.R.C.O., W. W. Hewitt, A.R.C.O., and Sir Ernest MacMillan, Mus.D., Toronto Center.

In addition to the foregoing the chairmen of local centers will be ex-officio members of the council during their term of office.

The writer, who has been secretary-treasurer for twenty years, retired from the secretaryship, but will retain for the

present the post of honorary treasurer. He will be succeeded as secretary by Maitland Farmer, F.R.C.O., the well-known organist and choirmaster of St. Paul's Church, Bloor street, Toronto.

The executive committee was increased to include a larger representation from points outside headquarters.

Eugene Fehrenbach of Waterloo, Ont. (Kitchener Center), was appointed news editor for items of C.C.O. news published in THE DIAPASON.

The convention was glad to welcome a number of guest organists from the United States.

The following committee was responsible for the convention arrangements and the thanks of all the visitors are due to them in full measure for their untiring work in this connection: Chairman, A. G. Merriman, A.R.C.O.; social convener, Mrs. J. F. Schultz; general committee, Dr. H. K. Jordan, George A. Smale, George White, Harold Jerome and Miss Eleanor Muir, secretary.

THOMAS STOKES PRAISED BY CHURCH IN RESOLUTION

Thomas Stokes, organist and choirmaster of St. George's Episcopal Church, Maplewood, N. J., who has entered upon his twelfth year at this prominent church, where he has a choir of twenty-five boys and men, in addition to other soloists, and an excellent three-manual Austin, recently was honored by the rector and vestry, who unanimously adopted a resolution commending his efforts and devotion to a high standard of music in the church and expressing their good wishes for his continued service.

Mr. Stokes' early training was received in a choir school in England and he is also a former pupil of Mark Andrews and Dr. Clarence Dickinson. Mr. Stokes is director of the choir at St. Agnes' Episcopal Church in Little Falls, N. J., and organized and directed the Little Falls Glee Club and the Little Falls Laundry Glee Club, both male choruses. In this work he also directed in a joint program of the Associated Glee Clubs of America, given in Asbury Park, with a combined chorus of 500 male voices.

RICHARD KEYS BIGGS



RICHARD KEYS BIGGS, known as one of the busiest recitalists in the organ world prior to his appointment as organist of Blessed Sacrament Church, Hollywood, Cal., is entering his thirteenth year in that post. With its Casavant organ of sixty sets of pipes the church has come to be a meeting-place of lovers of organ music. Seating 3,000, the church is one of the largest in southern California and seldom is there even standing room at the high masses. It is the church of the "movie" colony in that city and Mr. Biggs has found many of the stars deeply interested in the organ and its literature. Invariably following the mass he receives requests for the Liszt Prelude and Fugue on B-A-C-H and some of the Bach preludes and fugues. Usually the post-mass sortie lasts a half hour or longer, as so many visitors insist on hearing their favorites.

As a composer Mr. Biggs has to his credit twelve masses, forty motets and four organ pieces.

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NEW TAX OF 10 PER CENT BURDEN ON ORGAN BUYERS

[Continued from page 1.]

placed. A down payment is made when the contract is signed and payments are usually made during the progress of the work, with the final payment after the organ is completely erected and accepted by the church authorities. Occasionally credit is extended by the builder for a longer period of time, and payment completed in installments.

"The organ industry has never been a lucrative one. Its best years were around 1925, when organs were demanded by moving-picture theaters. With the advent of sound pictures this demand ceased and a large percentage of organ builders were forced out of business. During the period of depression most of the builders operated at a loss, since there was not enough demand to cover the overhead of their business. Because of this lessened demand very few if any young men have been attracted to the organ building craft, and the workmen are now mostly elderly men who would not be adaptable for absorption in other manufacturing processes. Organs are more than 85 per cent hand labor, requiring special skill and ability from the workmen. The materials employed are principally wood, with some metal such as zinc, lead and tin used in the metal pipes. Neither men nor material could be suitably absorbed into defense work.

"It should also be realized that so far as the sale of future organs is concerned, the 10 per cent tax would have to be paid directly by the churches and schools of the United States. At least 80 per cent of all the organs built today are installed in the religious institutions of the United States and the balance in schools and colleges, which are mostly supported by public taxation. It has not heretofore been the policy of the federal government to tax religious and educational institutions directly, and it is doubtful if this result was understood when the present language was incorporated in the bill. Another complication results from the fact that very few organs built today are completely new instruments. Quite a few

are simply rebuilds of older instruments, while others employ either in part or in whole the pipes from older instruments. It would be very difficult to determine the extent of the tax in such instances. In other cases the work consists in alterations or additions to present instruments, and again the language is not clear as to the method of determining the tax.

"Conclusion—It is respectfully submitted that the total revenue collected would be very small. Against this a considerable body of workmen would lose their present employment without prospects of reengagement elsewhere. A precedent in the taxing of religious and educational institutions of the United States would be made which would inevitably lead to much future controversy. It is therefore suggested that after the words 'musical instruments' there be inserted the words 'except pipe organs purchased by religious or educational institutions' and that in the administrative section a proviso be inserted that this act shall not apply to pipe organs purchased by religious or educational institutions now contracted for, but not yet completed and installed, or upon which installments of the contract price remain unpaid."

GEORGE L. BEAUDRY, VETERAN IN ORGAN BUSINESS, DEAD

George L. Beaudry, a veteran in the organ building profession, passed away in Springfield, Mass., Aug. 2 in his seventieth year.

From 1890 to 1921 Mr. Beaudry was associated with the Steere Organ Company in Springfield, working in all branches of the business. From 1921-1929 he was supervisor of the pipe making department of the Skinner Organ Company in Westfield, Mass. For one year he was with the Aeolian Company in Garwood, N. J., leaving there in 1930 to become foreman of the pipe making department for the Aeolian-Skinner Organ Company in Boston.

Because of ill health Mr. Beaudry terminated his active connection with the organ business in May, 1938, at that time returning to Springfield to live.

New Anthems

S.A.T.B.

Lord of All Power and Might.....	Claude Means	.12
The First Light of Morning.....	Richard Kountz	.15
His Strength is in the Hills.....	Swedish Melody	.15
Choral arr. by Edwin Liemohn		
Thou Art the Way.....	Carl F. Mueller	.15
The Day is Gently Sinking.....	Philip James	.15
Teach Me, O Lord.....	J. Christopher Marks	.15
Lead On, O King Eternal.....	Marianne Genet	.15

Effective Thanksgiving Anthems

S.A.T.B.

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God Who Made the Mountains.....	Gustav Klemm	.15

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S.A.T.B.

by PHILIP JAMES

CHRIST IS BORN.....	.10
CHILD JESUS CAME TO EARTH.....	.12

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NOTE: In following his long established policy of bringing new American talent to the fore, and opening new channels for their artistic expression, Bernard R. La Berge is presenting to the American public Walter Baker, who is rapidly making a name for himself as a concert organist. Mr. Baker has played many recitals in Pennsylvania, and has appeared with orchestra in Philadelphia with great success. His Good Friday recitals, on the Wanamaker organ in Philadelphia, are attracting many thousand people.

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INSTALLED IN BUENOS AIRES

Three-Manual Built by Charles Franklin Legge for New Institute for the Blind and He Supervises Its Installation.

Charles Franklin Legge, president of the Franklin Legge Organ Company, Limited, of Toronto, Ont., has returned from Buenos Aires, Argentina, where he has been supervising the installation of a three-manual organ of fifty-three stops. The organ was built for the new Institute for the Blind in Buenos Aires and installed in a fine concert hall, where it will be used for teaching as well as church services and other gatherings. The specification was prepared in collaboration with Julio Perceval, a Belgian organist now principal of the Conservatorio de Musica, University de Cuyo. Mr. Perceval played the formal opening recital July 26.

The installation is divided into three separate sections, with the great and pedal unenclosed in the center, and the recit and positif in chambers on each side. In this instance the chambers were built to suit the organ. The console is movable and on the waxed hardwood floor can readily be pushed to the center of the stage or back into one corner, a distance of twenty feet.

The new organ has some features of baroque style, as the following stop list will indicate, but the tone of the numerous mixture and mutation ranks has been kept moderately restrained, and they are not too assertive in the ensemble:

GRAND ORGUE.

1. Flute a Cheminee, 16 ft., 85 pipes.
2. Montre, 8 ft., 68 pipes.
3. Flute Harmonique, 8 ft., 68 pipes.
4. Gemshorn, 8 ft., 68 pipes.
5. Flute a Cheminee, 8 ft., 68 notes.
6. Prestant, 4 ft., 68 pipes.
7. Flute a Cheminee, 4 ft., 61 notes.
8. Quinte, 2 1/2 ft., 61 pipes.
9. Octave, 2 ft., 61 pipes.
10. Terzian, 2 rks., 122 pipes.
11. Trompette Soliste, 8 ft., 68 pipes.
12. Clarion, 4 ft., 12 pipes.

POSITIF.

13. Flute Soliste, 8 ft., 68 pipes.
14. Quintaton, 8 ft., 68 pipes.
15. Salicional, 8 ft., 68 pipes.
16. Cor de Nuit, 8 ft., 68 pipes.
17. Violoncelle, 4 ft., 68 pipes.
18. Schwegel, 2 ft., 61 pipes.
19. Campanella, 2 rks., 122 pipes.
20. Cromorne, 8 ft., 68 pipes.
21. Voix Humaines, 8 ft., 68 pipes.
22. Harp Celeste, 49 bars.

RECIT.

23. Bourdon, 16 ft., 97 pipes.
24. Principal Italien, 8 ft., 68 pipes.
25. Viole de Gambe, 8 ft., 68 pipes.
26. Voix Celeste, 8 ft., 56 pipes.
27. Bourdon, 8 ft., 68 notes.
28. Flute d'Echo, 8 ft., 68 pipes.
29. Fugara, 4 ft., 68 pipes.
30. Ocarina, 4 ft., 68 pipes.
31. Nazardo, 2 1/2 ft., 61 pipes.
32. Piccolo, 2 ft., 61 notes.
33. Terzflöte, 1 1/2 ft., 61 pipes.
34. Agudo, 1 ft. and 2 ft., 61 pipes.
35. Hautbois d'Orchestre, 8 ft., 68 pipes.
36. Trumpet Soliste, 8 ft., 68 notes.
37. Schalmey, 4 ft., 68 pipes.
38. Cathedral Chimes, 25 bells.

PEDAL.

39. Soubasse, 22 ft., 32 notes.
40. Grande Basse, 16 ft., 32 pipes.
41. Dulcian, 16 ft., 32 pipes.
42. Flute a Cheminee (from No. 1), 16 ft., 32 notes.
43. Contrebasse (from No. 23), 16 ft., 32 notes.
44. Grande Basse (from No. 40), 8 ft., 12 pipes.
45. Dulcian (from No. 41), 8 ft., 12 pipes.
46. Contrebasse (from No. 23), 8 ft., 32 notes.
47. Quinte (from No. 1), 5 1/2 ft., 32 notes.
48. Grand Basse (from No. 40), 4 ft., 12 pipes.
49. Dulcian (from No. 41), 4 ft., 12 pipes.
50. Contrebasse (from No. 23), 4 ft., 32 notes.
51. Bombarde, 16 ft., 32 pipes.
52. Trompette (from No. 51), 8 ft., 12 pipes.
53. Clarion (from No. 51), 4 ft., 12 pipes.

Mr. Legge had a most interesting time in Buenos Aires, giving two recitals in St. Andrew's Presbyterian Church and one at the American Women's Club. He had to study the Spanish language before going, but was surprised to find English spoken to quite an extent in the Argentine, where English and American influence is strong. There are a number of good-sized organs there, mostly of Eu-

ORGAN INSTALLED IN SOUTH AMERICA BY C. FRANKLIN LEGGE



ropean manufacture, and some very good organ playing, but not much interest in choral music, except along operatic lines. Buenos Aires has the third largest and finest opera house in the world and Mr. Legge was impressed by the presentations he saw there. There is also much interest and proficiency in orchestral music, both large and small. The National Symphony Orchestra gave a series of concerts recently under Arturo Toscanini, including the Verdi "Requiem" for chorus and orchestra.

Unfortunately the organs in the Roman Catholic Churches do not appear to be used very often, except for special occasions, nor do they seem to encourage recitals, according to Renee Nizan, the well-known French recitalist who is now a resident of Buenos Aires. However, there is the usual number of organ "fans" and much interest in organ music of the better class.

Eigenschenk Contest Chairman.

Edward Eigenschenk has been elected a member of the board of directors of the Society of American Musicians for the season of 1941-42 and has again been appointed chairman of the organ contests sponsored by the society. Two of his pupils who are winners of these contests will be presented in recitals this season at Kimball Hall under the management of Bertha Ott. These pupils are Miss Dorothy Korn, winner of the 1940 contest, and Robert Rayfield, winner of the 1941 contest. The dates for these recitals will be announced later. Mr. Eigenschenk started his third year of teaching at Loras College, Dubuque, Iowa, Sept. 8. The organ in the college chapel is being rebuilt and will be ready for use early in November, after which Mr. Eigenschenk will give a series of recitals. He resumed teaching at the American Conservatory of Music Sept. 15.

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Tidmarsh Will Play His 500th Recital at Union College Oct. 12

Elmer A. Tidmarsh, Mus. D., A. A. G. O., will mark the achievement of a record as organist of Union College, Schenectady, N. Y., when he plays his 500th recital in the Memorial Chapel at the college on Sunday, Oct. 12. Faculty, students and townspeople have enjoyed these recitals for nearly sixteen years and they have been broadcast for the benefit of thousands of others.

On Feb. 7, 1926, Mr. Tidmarsh presented his first recital at Union College. The beautiful chapel, dedicated to the Union men who had given their lives in the world war, had just been finished under the direction of President Charles Alexander Richmond. Dr. Richmond had been instrumental in the choice of the three-manual Casavant organ. He invited Mr. Tidmarsh, then organist at All Saints' Cathedral in Albany, to become chapel organist, play for the Sunday morning services, direct the choir and glee club and play for students, faculty and their guests every Sunday afternoon.

Since then Dr. Tidmarsh has played every Sunday of the college year, continually interesting more people in fine music. He has frequently invited other artists to assist. He has played Bach and Wagner programs and entire programs of familiar music. In 1933 the college conferred on him his doctor's degree. In 1937 the French government made him an "Officer of the Palms" for his presentation of French music.

There are many factors which have contributed to the success of these recitals. They have been open to everyone, and there are no tickets and no collection. The recitals come in the twilight hour, from 4 to 5, and the quiet of the campus just outside the city lends itself to the beauty of the music.

Dr. Tidmarsh's 500th program will consist of the following numbers: Toccata and Fugue in D minor, Bach; "Les Preludes," Liszt; Canon in B minor, Schumann; "Liebestraum," Liszt; Ballet,

Debussy; "Ride of the Valkyries" and "Liebestod," Wagner; Toccata from Fifth Symphony, Widor. With the exception of the Wagner numbers this is the same program that was played at the initial recital in 1926.

A total of 3,536 compositions have been played during the sixteen years, an average of 221 a year. The most popular compositions, in their order, with the figures after each number indicating the number of times it was played, have been the following:

1. Toccata and Fugue in D minor, Bach (37).
2. "Liebestraum," Liszt (34).
3. Toccata from Fifth Symphony, Widor (29).
4. "Liebestod," from "Tristan and Isolde," Wagner (29).
5. "Ride of the Valkyries," "Die Walküre," Wagner (29).
6. Ballet, Debussy (28).
7. "Peer Gynt" Suite, Grieg (26).
8. "Marche Slave," Tchaikowsky (27).
9. "Les Preludes," Liszt (25).
10. Air for the G String, Bach (25).
11. Prelude and "Liebestod," "Tristan and Isolde," Wagner (24).
12. "Girl with the Flaxen Hair," Debussy (24).
13. "Pomp and Circumstance," Elgar (22).
14. "Piece Heroique," Franck (20).
15. Minuet, Boccherini (21).
16. Third Chorale, Franck (20).
17. Largo, Handel (20).
18. Unfinished Symphony, Schubert (20).
19. Largo from "New World" Symphony, Dvorak (20).
20. "Finlandia," Sibelius (19).
21. Prelude to "Lohengrin," Wagner (19).
22. Finale from Trio-Sonata in E flat, Bach (18).
23. "Pilgrims' Chorus," "Tannhäuser," Wagner (18).
24. Water Music, Handel (18).
25. Overture to "William Tell," Rossini (18).
26. Prelude to Third Act of "Lohengrin," Wagner (18).
27. "The Swan," Saint-Saens (18).
28. Evensong, Schumann (17).
29. "Submerged Cathedral," Debussy (17).
30. Sinfonia from Cantata "We Thank Thee, God," Bach (17).
31. "Marche Religieuse," Gullmunt (17).
32. "Afternoon of a Faun," Debussy (17).
33. "Praeludium," Jarnefelt (17).
34. Seventh Symphony, Widor (17).
35. Meditation from "Thais," Massenet (16).

ELMER A. TIDMARSH



36. "Clair de Lune," Debussy (16).
37. Fugue in D major, Bach (15).
38. "Chant de Mai," Jongen (14).
39. "Cortege and Litanie," Dupré (14).
40. Spinning Song from "Suite Bretonne," Dupré (14).
41. Berceuse from "Suite Bretonne," Dupré (12).
42. "Flight of the Bumblebee," Rimsky-Korsakoff (11).
43. Finale, Dupré (10).

Elmer Tidmarsh was born at Sandy Hill, now Glens Falls, N. Y., in 1891, and received his first musical inspiration when groups of local musicians gathered at the Tidmarsh home to rehearse with his father, who played the cornet. His first position as organist was at the Fort Edward Episcopal Church. Then he studied under Dr. William C. Carl at the Guilford Organ School and was graduated there. About the same time he won the associate degree of the American Guild of Organists. He attended the school of music at Fontainebleau, France, several summers; his first summer brought him the Conservatoire's highest reward, the executant's diploma.

Dr. Tidmarsh conducts five male choruses and has been the leader of the Associated American and Canadian Glee Clubs.

FITCH RESIGNS POSITION AT LOS ANGELES CATHEDRAL

Word comes from Los Angeles of the resignation of Dudley Warner Fitch as organist and choirmaster of St. Paul's Cathedral in that city. He plans to go East to take care of the settlement of an estate. Mr. Fitch has held his position at St. Paul's with distinction for eighteen years. On going there in 1923 he organized a boy choir and supervised the installation of a four-manual organ in the new edifice then under construction. He went to Los Angeles from Des Moines, Iowa, and previously held important church positions in the East.

Mr. Fitch was born at Newtonville, Mass., in 1884. He took up the organ at the Boston Training School under George Henry Howard at 14. Later he studied privately with Edgar A. Barrell, after finishing work as a boy chorister at Grace Church, Newton. At 16 Mr. Fitch was organist at St. John's, Newtonville. Later he was called to Grace Church to be organist where he sang as a boy. Then he was called to Christ Church, Binghamton, N. Y. From there he went to Lawrence, Mass., as organist and choirmaster of Grace Church. He continued his studies with Arthur Hyde at St. Bartholomew's, New York, and later entered the organ department of the New England Conservatory and studied with Wallace Goodrich.

Mr. Fitch was called in 1914 to Des Moines, Iowa, by Bishop Longley, who was the rector of Christ Church, Binghamton, while Mr. Fitch was organist there. He became professor of organ in Drake University and also taught ear training and music appreciation, introducing some methods of his own. He organized a boys' orchestra and a men's glee club, both of which were highly successful.

Trevor M. Rea Goes to Troy.

After three years at the First Methodist Church, North Adams, Mass., Trevor M. Rea, Mus.M., has resigned effective Oct. 1 to become organist and choirmaster of St. Barnabas' Church (Episcopal), Troy, N. Y. Mr. Rea will retain his position as resident music master at the Hoosac School, Hoosick, N. Y.

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Incorporated
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Examinations for the choirmaster certificate April 29, 1942. Examinations for fellowship and associate-ship May 28 and 29, 1942.

In the Guild

Does it seem too early to think about planning and attending a regional convention?

Back in 1937 the council of the A.G.O., along with the chapter deans, decided to hold the national convention every two years, thus giving the chapters an opportunity to work and act for themselves and to contribute ideas and plans for the biennial conventions. There have been two biennial conventions so far—in 1939 in Philadelphia and in 1941 in Washington, D. C. Both of these conventions have proved successful in every way and very valuable experience has thus been gained.

One of the greatest contributions the Guild can make to its members is to provide them with further training in the general direction of church music, including the essentials of good service playing and choir training, as well as greater knowledge of the music and liturgies of the church. This can be accomplished, however, only by the regular attendance of members at chapter functions and periodic campaigns to gain new members. Every local chapter secretary has application blanks on hand, and individual members may procure these and pass them on to organists and choirmasters who are not at present A.G.O. members.

If the Guild is to be of more value to its members, it must be the members themselves who make this possible. The slogan of the Guild is—and should be—
"Are You a Member?"

To Honor Cotsworth on 90th Birthday.

Albert Cotsworth, known as the "Elderly Person" to thousands who have followed his magazine columns, and the only honorary member of the Illinois Chapter of the Guild, will be honored by that chapter at its first luncheon meeting Oct. 6 at the Central Y.W.C.A. restaurant at 12:30. The luncheon will celebrate his ninetieth birthday.

A forum discussion on the liturgy of the Lutheran Church will be led by Philip McDermott at the North Austin Lutheran Church Oct. 27 at 8 o'clock. This is the first of a series of monthly discussion meetings.

The Friday noon recital series in Kimball Hall, Chicago, will be resumed Oct. 10. These weekly recitals by outstanding Chicago organists are presented in cooperation with the W. W. Kimball Company on the hall's large new organ.

These outstanding features are the beginning of a banner season planned by the new executive committee under the direction of Dean Barrett Spach.

New appointments made at the executive committee meeting Sept. 15 are Mrs. Edith Heller Karnes, member of the executive board to fill the unexpired term of Edna Bauerle, secretary; Emory L. Gallup, membership chairman, and Mrs. Harold Maryott, social chairman.
WILBUR HELD, Registrar.

East Tennessee Chapter.

The September meeting of the East Tennessee Chapter was held in Elizabethton Sept. 16 at the home of Mrs. Graydon Rion. Reports of the national convention in Washington were given by the members who attended. Mrs. D. G. Stout gave reports on recitals heard and also reports on articles in THE DIAPASON. Mrs. D. P. Miller, chairman of the program committee, presented the outline of

programs for the year. The most important features will be a recital by a visiting artist, a clergy-organist dinner meeting and a vesper program.

At this meeting a program of organ music selected from records in the collection of the dean, Peck Daniel, with remarks about the players, the composers and the organs, was enjoyed. The program was very educational. After the conclusion of the program refreshments were served by the hostess.

ELIZABETH HENLEY, Secretary.

From the Examination Committee.

There seems to be some doubt about which chorale prelude of Bach is required as one of the associate test pieces for the 1942 examinations. The larger "Kyrie! Gott, Heiliger Geist," with a signature of three flats, ending on a chord of G major, is the required one and not the shorter "Kyrie! Gott, Heiliger Geist," which is for manuals alone.

Convention in Miami May 12 and 13.

The Southeastern district convention of the American Guild of Organists was set for May 12 and 13 at a recent executive committee meeting of the Miami Chapter. Tentative plans were discussed to make this convention both instructive and entertaining for the many visitors expected.

The season's activities of the Miami Chapter will open with a social evening Monday, Oct. 6, at the Miami Beach residence of Mrs. C. F. Grafflin, the dean.

CARROLL ELY, Secretary.

Pennsylvania Chapter's Plans.

The executive committee of the Pennsylvania Chapter at its first meeting of the season, held Sept. 15 in St. Clement's Church, with the new dean, Dr. Rollo F. Maitland, presiding, outlined tentative plans for a round of activities. The first of these will be an inter-chapter conference at Allentown, Pa., scheduled for October. Plans will soon be under way for what we hope will be an annual affair, when organists and ministers will have a "get-together" for the discussion of such topics as will promote coordination of effort. Our weekly luncheons and monthly dinners will be continued, and the season's activities will close with a celebration in June, when we shall observe the fortieth anniversary of the birth of the Pennsylvania Chapter, the oldest chapter in the Guild.

ADA R. PAISLEY.

Western Pennsylvania.

The opening meeting of the Western Pennsylvania Chapter was to be held at Pennsylvania College for Women Sept. 30 at 6:30 with four student recitalists of the chapter presenting the program. Earl Collins was in charge of the program. A buffet supper was served, followed by the recital, after which the Guild members and their friends were to be guests of the college students at an informal dance.

Michigan Chapter Opens Season.

The Michigan Chapter began the 1941-42 season with a dinner, business meeting and program at Wesley Methodist Church, Detroit, Sept. 16. The hostess was the organist of the church, Miss Wilma Hood. Miss Hood played, from memory, the following: Second Sonata, Mendelssohn; "Ontonagon River," Helen Searles Westbrook; "Romance sans Paroles," Bonnet. August Maelberghe, our new fellow, gave a delightful account of his pilgrimage to the Washington convention last June as delegate of the chapter. We did not realize before what a charming speaker he is. Wit and humor

interspersed his musicianly account of his adventures and, most important, we could hear and understand every word he said, although he was in the front of the church and most of the audience were in the rear.

Mark Wisdom, our treasurer and also a fellow, played the following numbers: Adagio from Concerto in D minor, Handel; "Three Miniatures," Gordon Phillips; "Hour of Consecration," Bossi; "Song of Triumph," Rowley. The organ is an Austin of four manuals.

HELEN WATSON EDWARDS, Secretary.

Wisconsin Chapter.

The first business and social meeting of the Wisconsin Chapter was to be held on the evening of Sept. 27 at the First Methodist Church, Milwaukee.

As has been the custom for several years, we will again hold a hymn service on hymn Sunday.

At a recent meeting of the program committee at the home of its chairman, John Christensen, it was decided to have a nationally-known recitalist appear in this city.

The program committee is planning two meetings a month for this season, one a musical service, the other a business and social meeting.

ARTHUR A. GRIEBLING.

Texas Chapter at Work.

The Texas Chapter held its first meeting of the season Sept. 15 at the home of Mrs. A. L. Knauer. After a dinner in the garden, which was enjoyed by an unusually large group, guests participated in games while members transacted business. The dean, Dora Potteet, after a brief address, appointed the standing committees.

One of the important features of the evening was the voting on applications for membership. The following were accepted: Margery Davis, R. B. Jones, Mrs. R. C. Kennedy, Jr., Mrs. Vincent L. Rohloff, Mrs. Charles G. Still and Hugh Waddell.

Isabel Smith Blomdahl, from the Illinois Chapter; Viola Adele Cassidy, from the Oklahoma City Chapter, and William Redmond, from the Wichita Falls Chapter, were transferred to the Texas Chapter.

An important announcement from the program committee, John Huston, chairman, is the engagement of Virgil Fox for a recital at McFarlin Memorial Auditorium early in February.

The chapter will hold its next meeting on Monday, Oct. 13. After a dinner at the Fitzhugh tea-room all will proceed to the Church of the Incarnation, where the annual service will take place. Achilles Taliaferro, organist and choirmaster, will be in charge.

After an important report of the Washington convention, given by Dora Potteet, John Huston and Maury Jones, the meeting adjourned.

Louisville Chapter.

The Louisville Chapter opened its 1941-42 season with an enthusiastic meeting held at the French Village Monday evening, Sept. 8. The twenty-one members in attendance were greeted by the newly-elected dean, McDowell Horn. Plans were outlined and preparations made for the forthcoming visit of E. Power Biggs, who will appear in recital Nov. 13 under the auspices of the chapter at the Memorial Auditorium.

Mrs. Frank Ropke, the retiring dean, and chapter delegate to the recent national convention, gave a comprehensive and interesting account of the recitals and activities of the convention.

CHARLOTTE WATSON, Secretary.

News of the American Guild of Organists—Continued

Northern California Chapter.

Richard Purvis, one of the former members of the Northern California Chapter and until recently organist of St. James' Church, Philadelphia, gave a brilliant recital on the four-manual Aeolian-Skinner organ at Grace Cathedral, San Francisco, Aug. 24. During his summer in California Mr. Purvis was heard at Trinity Methodist Church, Berkeley, July 29, and also as a guest of Winifred Jolley Bengson, A.A.G.O., at Calvary Presbyterian Church, San Francisco, Aug. 17. At the recital in Grace Cathedral his warm and colorful registration evoked highly favorable comment and in spite of acoustical difficulties which must be reckoned with in the cathedral (which is as yet but partly completed) his skillful work produced excellent results. The program was as follows: Chorale in E major, Franck; Prelude and Fugue in G major, Bach; "La Nativité," Langlais; Intermezzo (Symphony 6), Widor; "Ave Maria," Karg-Elert; "Cibavit Eos," Everett Titcomb; Finale (Symphony 1), Vierne; Improvisation on Given Themes.

KATHLEEN S. LUKE, Registrar.

San Diego Chapter.

Members of the San Diego, Cal., Chapter held their second meeting at the home of Mr. and Mrs. Charles Shatto in Escondido Sept. 8. Their residence is situated in a beautiful spot overlooking lovely Lake Hodges, where a picnic luncheon was enjoyed by moonlight.

The new dean, Mrs. H. P. Requa, presided at the business meeting. The program for the year was outlined. Two formal receptions were arranged for guest organists to be presented this season. San Diego anticipates having Robert Elmore in November and Claire Coci in February of next year as the season's guests.

As the delightful evening came to a close each person was awed by the beauty of the trail down the mountainside. The thought came of "The Beautiful in Music":

They felt they had found a land of happiness

Far away through the mist of miles,
Where every man helps the other man—
'Tis the land of a million smiles.

IRENE E. MITCHELL.

Wilkes-Barre, Pa., Chapter.

For the first time in our history the Wilkes-Barre Chapter is giving an artist recitalist a return engagement. Virgil Fox will again be presented by our chapter in Wilkes-Barre this season, on the First Methodist Church organ, which is being rebuilt by the Ernest M. Skinner & Son Company.

We had two picnics last summer—one at Carl Roth's cottage at Sutherland and one at James Harrison's home in Huntsville.

On Sept. 8 the executive board met at the home of the newly-elected dean, Miss E. Adele Alden. Plans for the year were discussed, which includes the first regular meeting Sept. 22, when reports (and movies!) of the convention were to be given. A public service will take place in the Kingston Presbyterian Church, where Marion E. Wallace is organist and director of music, and whose organ was rebuilt this summer. The annual clergymen's luncheon, a Christmas party, neighborhood recitals (the first of which will be given by Carl F. Roth) and other program meetings are on the schedule.

The Wilkes-Barre Chapter closed its season in May with a hilarious banquet. Mrs. Peter Broadt, one of our subscriber members, was in charge and prepared a lively program of entertainment.

MRS. B. AUBREY AYRE,
Publicity Chairman.

Harrisburg Chapter.

For the sixth consecutive summer Mr. and Mrs. John R. Henry were hosts at an outing Aug. 26 at their summer home in Mount Gretna for the members of the Harrisburg Chapter. After a picnic supper the officers for the new year were introduced and a short installation service was conducted. The Rev. Alfred B. Haas, former chaplain of the chapter, was a guest of honor. The Rev. Mr. Haas will leave shortly to become a member of the faculty of Drew Theological Seminary.

On Sept. 9 Miss Helen Runkle, dean of the chapter, entertained the officers and executive committee at her home.

Plans for the year were discussed and committees were appointed, the following being named chairmen: Program, Mrs. John R. Henry; membership, Miss Irene Bressler; social, Mrs. Marshall E. Brown, and publicity, Miss Laura Zimmerman.

VIVIAN STEELE, Secretary.

Monmouth, N. J., Chapter.

Following a fine recital by Miss Thelma Mount, A.A.G.O., in the First Baptist Church, Asbury Park, June 30, officers of the Monmouth, N. J., Chapter were elected as follows: Dean, Miss Thelma Mount, Asbury Park; sub-dean, Lawrence Dilsner, Long Branch; corresponding secretary, Mrs. Fred Hall, Bradley Beach; registrar, the Rev. Everett Hunt, pastor of the West Grove Methodist Church; treasurer, Mrs. Richard Smart, Manasquan. The closing event of the season was a covered-dish party held in the home of the former dean, Abbie Strickland, in Red Bank. During the evening Dean Mount presented Mrs. Robert Fisher, Ocean Grove, the retiring dean, with a gold Guild pin. It was announced that the annual dinner would be held some time in October.

Oklahoma Chapter.

The Oklahoma Chapter held its first meeting of the season at Trinity Episcopal Church in Tulsa Sept. 15. Twenty-two members attended and the session was characterized by enthusiastic interest. The dean, Marie M. Hine, presided, outlined the work for the coming year and appointed committees. The first hymn festival for Tulsa and possibly for Oklahoma will be held Sunday afternoon, Oct. 19, at 4 o'clock in Trinity Episcopal Church and it is expected a large number of local and outside choirs, organists and directors will participate.

Two recital organists are to be sponsored by the chapter. Oklahoma City Chapter members will be invited as honor guests for a dinner and entertainment in December. The chapter is to sponsor the usual series of recitals at the Philbrook Art Museum, beginning in October, and Paul Haggard, Tulsa organ architect, has been engaged to tune and overhaul the instrument. The study classes are to be augmented by the addition of two new subjects—harmony and counterpoint. In announcing a drive for new members Dean Hine appointed as committee the entire membership.

Ruth Blaylock and Fannibelle Perrill, delegates, gave most interesting reports of the Washington A.G.O. convention. Esther Handley and Frances Wellmon Anderson gave accounts of their summer's study in Chicago.

Our librarian, Mrs. E. H. Benedict, is compiling an Oklahoma Chapter scrapbook and at this meeting she urged members to contribute programs and news items relative to the chapter and its members.

JOHN KNOWLES WEAVER, Sub-dean.

Lincoln Branch Activities.

The Lincoln, Neb., branch met Sept. 22 at the home of the dean, Margaret McGregor. The new officers were hosts to the members and their guests. Miss Grace Finch told the group of her summer at Northwestern University. Donald Ketting and Myron Roberts reported on their studies while on the west coast.

A hymn festival is planned for October, with several choirs participating. An organ program by students was discussed. A visit to another city's churches, our traditional meeting with the ministers and a Christmas party will help to make a busy season.

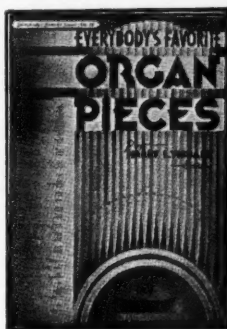
Officers for the year are: Dean, Margaret McGregor; sub-dean and chairman of membership, Myron Roberts; secretary, Mrs. G. C. Hadsell; treasurer, Miss Ruth Dreamer.

MRS. G. C. HADSELL, Secretary.

Dalcroze School Opens Oct. 9.

The fall term of the Dalcroze School of Music in New York City will open Oct. 9 with an organ department under the direction of Carl Weinrich. On Oct. 2 Paul Boeppe, the director, assisted by students, will give a lecture-demonstration at Carnegie Chamber Music Hall. The lecture will illustrate the work of the school in solfege, rhythm and improvisation. Invitations may be procured from the school at 9 East Fifty-ninth street.

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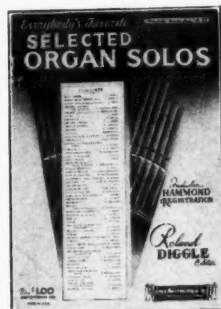
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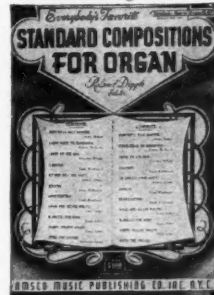
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Timely Suggestions Are Offered by New Carols and Anthems

BY HAROLD W. THOMPSON, Ph.D., L.H.D.

Charming carols have appeared since the last issue of this journal. Edward Shippen Barnes gives us one of his delightfully easy but highly atmospheric ones, "Once in a Manger" (Schmidt), four pages of exquisite music. This will do for any type of choir, including junior. It opens with a section for sopranos that might be taken as a solo. The text is by the composer, one of the few who can write poetic English, in this case appropriately naive.

Another pretty carol published by Schmidt is Miss Mildred Weston's "Holy Family Carol," and here again the composer has written a poetical text. A lovely effect is obtained by using a soprano soloist to sigh softly, as Mary may have sighed to Joseph. Be sure to see these two numbers.

Dr. David McK. Williams has a charming setting of "The Storck" (Gray), which I remember Professor Clokey setting some years ago. It is an old English text. The composer has written simple and atmospheric music, the effect much heightened by a light but independent accompaniment.

A more elaborate work than any of these is "The Friendly Veil of Night" (Birchard), a Belgian carol arranged by Morten J. Luvaas for unaccompanied chorus, with some division of parts.

There are three vocal solos for Christmas, all singable and melodious, none very original. One is Powell Weaver's "Joy to the World" (Galaxy) for a big, dramatic voice, medium or soprano in range; at the close it quotes from the Handel hymn-tune and throughout it moves along joyously. Vera Eakin's "Out of the Midnight Long Ago" (Galaxy), also for medium voice, is a pretty, lyrical carol in strophic form, my favorite of the three. "There's a Star in the Sky" (Galaxy) is a short carol in two stanzas, medium voice, by Horatio Parker. The composer has been dead some twenty years; I do not remember a previous publication of this pleasant solo.

There are two admirable new organ pieces for Christmas. One is Edmundson's "Puer Nobis" (J. Fischer), a theme with variations—and you keep hearing the theme, as does not happen always in preludes. It runs to six pages of fairly easy and very effective music; the theme, of course, is one of the loveliest of the season. Then there is "Star of Hope," otherwise "Salve Mater" (J. Fischer), by Richard Keys Biggs, four pages of admirably idiomatic music for organ, working up to an impressive climax.

Under the direction of the late George Fischer the firm of J. Fischer & Bro. has published much more than its share of the most beautiful, most useful and most popular organ music for Christmas. We are all grieved at the passing of a great publisher and glad that his firm once again maintains its high tradition of Christmas worship. From the early and immensely popular organ pieces of Yon and Dethier down to these two admirable numbers George Fischer has chosen wisely melodies for the Christ-child. We shall be remembering. By all means read the tribute to Mr. Fischer in the latest edition of the *Fischer Edition News*, written by one of the ablest men devoted to church music in America, Professor Howard McKinney.

New Anthems

There are three new anthems by men well established as leading composers. The most ambitious, original and difficult of these numbers is Leo Sowerby's "Psalm 122" (Gray), one of his very finest inspirations, a great work for church festivals, with impressive, dynamic contrasts and that splendor of imagination which puts its composer well in the van. It should be heard at the next Guild convention. It runs to sixteen pages.

One of the most melodious anthems by Philip James is "The Day Is Gently Sinking" (Galaxy), which has a baritone solo. It is luscious and very supple in melody, in the composer's early manner, easy enough to be performed by almost any choir, even a quartet. As usual, the organ part contributes much. This will

probably be one of the most popular of anthems for evensong.

Joseph W. Clokey's "Treasures in Heaven" (Birchard) can also be sung by any choir, though care will need to be taken in proper subordination of parts and in keeping a free rhythm. It is a short anthem of four pages, original and beautiful in a quiet and restrained fashion.

Stanley Reiff has a gift of melody that makes him a favorite with many choirs. His "O Father, Just and Holy" (Birchard) is another four-page anthem which can be performed by a quartet, with brief solos for tenor and a pretty accompaniment. Its subject, help from God, makes it appropriate for wartime.

Three numbers by English composers are more directly concerned with war. C. S. Lang's "He Shall Give His Angels Charge over Thee" (Novello) is for SSATB, unaccompanied, eight pages in length, its text from that grandest psalm of courage, the Ninety-first. Reginald Redman's "O God of Earth and Altar" (Novello), with poetical text by C. K. Chesterton, is mostly in unison—sturdy in music as in text and sure to be widely used. George Dyson's "Motherland" (Novello), with text by William Watson, is now arranged for SATB unaccompanied, with optional descant—which should certainly be used. As her composers are realizing, England's poets are a bulwark in these days of "sour astonishment."

Our American composers are not silent on England's crisis. Perhaps the most impressive illustration of this fact is a choral rhapsody by Harvey Gaul, "This Dear, Dear Land" (Gray), the text from Shakespeare's great tribute to his motherland in "Richard the Second." This is thirty-six pages in length and probably will be used oftener for concert than in church. The accompaniment is for piano, four hands, though it could be rearranged for organ. There are brief sections for baritone, contralto and soprano solos, and for "a few sopranos," and a passage in which a "spoken word choir" is used against singing. The music is some of the composer's most colorful.

For wartime we shall also find appropriate John Warren Erb's "Thou Wilt Keep Him in Perfect Peace" (J. Fischer), an anthem fifteen pages in length—perhaps a little too long for ordinary use in church. There are solos for tenor and soprano; the music is melodious and easy.

Three other numbers deserve mention here. Morten J. Luvaas has a short and easy unaccompanied number, "Sing Loud Halleluia" (Birchard). C. Albert Scholin's "We See the Christ" (J. Fischer) is a short unaccompanied anthem which uses the men's voices skillfully for contrasts. Kenneth E. Runkel's "Closing Prayer" (Birchard) is far better written than most numbers of the kind.

White Spirituals

One of the best services of J. Fischer & Bro. has been the publication of American white spirituals, including the notable collection by Mrs. Buchanan. R. Deane Shure has arranged, preferably for choir concert, two of these numbers, admirably conceived and contrasted in mood, "The Old Boat Zion" and "Play the Golden Harp," both from the "Sacred Harp Collection." They stay in four parts most of the time, but you need a mixed chorus that can sing unaccompanied with rhythm and dynamic contrast.

Speaking of spirituals, I do not attempt to mention all the new editions of Negro spirituals, but I wish to mention two admirably done by C. Albert Scholin, "Wake Up! Jacob" and "Blow, Gabriel" (J. Fischer), which might well appear in a concert with Mr. Shure's two numbers.

FRANK T. HARRAT, NEW YORK ORGANIST, TAKEN BY DEATH

Frank T. Harrat, who was organist and choirmaster of the Chapel of the Intercession, 155th street and Broadway, of Trinity Episcopal Parish in New York City, died Sept. 14 in St. Luke's Hospital, New York, after an illness of two months.

Mr. Harrat was born sixty-six years ago in West New York, N. J., and was appointed organist of the Church of the Intercession, New York, in 1902. Later the church became a chapel of Trinity Parish.

Mr. Harrat leaves a widow, Mrs. Margaret Harrat, and a son, Dr. Frank T. Harrat, Jr., of Hempstead, L. I.

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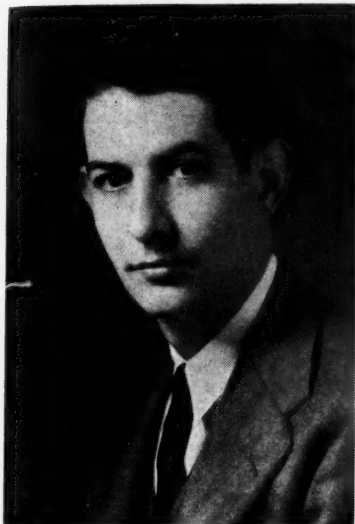
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Robert F. Crone, an organist who embodies the rare combination of artist and artisan, has been appointed factory superintendent of Henry Pilcher's Sons, Louisville, Ky.

Mr. Crone was born thirty-three years ago in Cleveland, Ohio, and passed the first nine years of his life there. He developed musical talent at an early age and from 1919 to 1927 sang in the choir of St. Paul's Cathedral, Cincinnati, to which city his family had moved. Much of the time he was soprano soloist. Here he received musical training under the direction of Karl O. Staps, Charles Gray and Harold Frederic. At the same time he studied mechanical drawing, mathematics and cabinet shop work. During the next five years he was associated with H. R. Wilson of Cincinnati in organ building and maintenance and studied organ under Parvin Titus, serving also

as assistant organist of Christ Church, Cincinnati. Then followed a course at the Cincinnati Conservatory of Music. Mr. Crone held the post of organist and choirmaster at St. John's Episcopal Church, Roanoke, Va., and then for four years was at St. Paul's Cathedral in Cincinnati. For the next six years he was associated with John Haussermann of Cincinnati and New York. Upon graduation with honors from the Cincinnati Conservatory of Music, where he was awarded a prize in counterpoint and composition, he studied with Carl Grimm and the late George Leighton. Then he was employed in sales and service work by Henry Pilcher's Sons in Ohio and was organist and choirmaster of the Church of Our Saviour, Cincinnati.

Mr. Crone is a member of Pi Kappa Lambda, national honorary musical fraternity; of the American Guild of Organists, and of Cincinnati's Bach Society, and is a composer whose works include published settings of canticles and anthems for the Episcopal Church, a mass for men's voices, a mass for mixed voices (performed in part at the 1937 A.G.O. convention), a two-piano fantasy, a string quartet and several short piano pieces.

RICHARD ELLSASSER, BOY
ORGANIST, MAKES A RECORD

Richard Ellsasser, the 14-year-old recital organist, is being booked for the season of 1941-42. The lad was born in Cleveland, Ohio, Sept. 14, 1926. He was the only son of Mr. and Mrs. Frederic Ellsasser of Cleveland. His father was a musician. Signs of his musical talent were apparent at a very early age. Serious musical work was begun in March, 1936, when Richard began the study of organ. Less than one year later he gave his first recital, an all-Bach program, from memory. Since that time he has played in many cities of the United States. Under the guidance of Winslow Cheney, his organ work has been considered remarkable. The box-office receipts from one concert alone netted \$1,078.43. In his short career he has played ninety-six recitals and fifteen are already booked for the coming season, which promises to be a busy one for him.

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New Fall Publications

CHRISTMAS ANTHEMS

(For S.A.T.B. unless otherwise noted)

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|--|--|
| CLARENCE DICKINSON (Arr.)
"An Angel Spoke unto the
Shepherds" (Liszt)
"O Nightingale Awake" (Swiss)
(S.S.A.A.)
"O Nightingale Awake" (Swiss)
(T.T.B., or T.B.B.) | T. F. H. CANDLYN (Arr.)
"The First Noel" (T.T.B.B.)
FELIX GUENTHER (Arr.)
"Go Tell it on the Mountains"
(S.S.A.)
"Twas in the Moon of Wintertime"
(S.S.A.) |
| DAVID McK. WILLIAMS
"The Stork" | DOROTHY WESTRA
"Jesus Christ is Born" (Unison) |
| HAROLD FRIEDEL
"When Christ was Born" | |

GENERAL ANTHEMS

(For S.A.T.B. unless otherwise noted)

- | | |
|---|---|
| PHILIP JAMES
"By the Waters of Babylon"
(S.S.A.A.) | JOHN HOLLER (Arr.)
"Love Divine" (Stainer)
(S.S. or S.A.) |
| T. L. VITTORIA
"Darkness was o'er the Land"
(T.T.B.B.) | CLARENCE DICKINSON (Arr.)
"God My Shepherd" (Bach)
"O Saviour Sweet" (Bach)
(S.S.A.A.) |
| NIKOLAUS SELNECKER
"Let me be Thine Forever"
(T.T.B.B.) | MARTIN SHAW
"Benedictus es, Domine" |
| CLAUDE MEANS
"A Prayer for Liberty" | GODFREY SAMPSON (Arr.)
"Jesu, Font of Consolation" (Bach)
"Now Thank We All" (Bach) |
| LEO SOWERBY
"Psalm 122" | |

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A Monthly News-Magazine Devoted to the Organ and to Organists.

Official Journal of the American Guild of Organists and of the Canadian College of Organists. Official Organ of the Hymn Society of America.

S. E. GRUENSTEIN, Publisher.

Editorial and business office, 1511 Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago. Telephone: Harrison 3149.

Subscription price, \$1.50 a year, in advance. Single copies, 15 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof. Advertising rates on application.

Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

CHICAGO, OCTOBER 1, 1941

George Fischer

Many an American organist with creative talent received from George Fischer the counsel and encouragement which he needed to stimulate him to put forth his best effort and to grow into a distinguished maturity. A number of these men—several of them discovered by Mr. Fischer—today have to their credit achievements which make their names household words wherever American organ music receives recognition. To all of them and to thousands of others among our organists news of the death of Mr. Fischer, which reached THE DIAPASON just as it was going to press with the September issue, must have been a distinct shock.

In the late head of J. Fischer & Bro. were combined a shrewd judgment of values, a broad catholicity of taste and a rare kindness that impressed itself upon all who came into personal contact with him. Having been trained as an organist and having had long practical church experience, he had a deeper interest in those who wrote for the organ than many publishers. In many conversations with Mr. Fischer he was never known to say that there was no use in bringing out new organ music, that it did not pay and that there was no longer much interest in the instrument—a line of argument with which many of us are familiar. Instead he gave encouragement wherever he could, though he was always frank in his expressions.

For his useful service to the profession the organists and composers of the United States owe George Fischer a debt of gratitude. It is a satisfaction to his friends that within his lifetime, most of it devoted to the interests of the firm his father had founded, he was able to see the concern grow steadily and in 1939 receive recognition from the entire musical profession on the occasion of its seventy-fifth anniversary.

In the haste of preparing the obituary of Mr. Fischer for the September issue a regrettable error crept in, the statement being made that Mrs. Fischer had died several years ago. Mrs. Fischer and a family of four children, two of them associated with their father's firm and taking up the task he has laid down, survive him.

Shocking Frankness in England

A novel view of the terrors of war as a blessing in disguise has been presented to a large group of organ connoisseurs who form the Organ Club of London by its president, Dr. H. O. Lowery. The destruction of a number of instruments in air raids is pictured by Dr. Lowery as somewhat in the nature of a purge, because it disposes, as he asserts with almost shocking frankness, of many instruments recently built which are not, in his opinion, of much value.

Dr. Lowery, who is the principal of the Southwest Essex Technical College,

made known his views at the annual meeting of the Organ Club, held at the college in Walthamstow April 19, when he was re-elected president of the club. THE DIAPASON has received a report of the meeting from Sidney W. Harvey, the club's secretary. We quote the following from the report of Dr. Lowery's presidential address:

Dr. Lowery then dealt with the position of the organ in war time, and questioned if the very considerable destruction of organs in air raids is really a loss. The president asked how many fresh organs tried really gave one pleasure, and explained that this was not always because of tonal deficiencies, but on account of clumsy control. Console measurements and disposition of controls should be standardized. With regard to tonal design a most important psychological law is ignored by organ designers, who forget that music is an activity of the mind, and therefore psychological law must be observed when designing organs.

Looking forward to the post-war era in the world, Dr. Lowery pleaded for a "clean sheet," as he puts it, when the inevitable rush of organ construction begins with the return of peace. He summarized his advice in these words: "Designing an organ specification should not be just writing a list of stops, and the loss of many organs should enable a start to be made with a clean sheet, so that the rebuilt organs are designed and built on correct scientific lines."

That the war has not preoccupied English thought to such an extent that interest in the organ has disappeared is well illustrated by such meetings as that at which Dr. Lowery made his address. It is interesting to note that periodical visits to organs in Britain are being continued by the Organ Club. For July 5 there was on the schedule a visit to Winchester Cathedral by invitation of Dr. Rhodes, who gave a short recital for the club members and then afforded them an opportunity to inspect the large organ of sixty-seven sets of pipes. This instrument was built by Henry Willis the First in 1854 and rebuilt by him in 1896, enlarged by the Messrs. Hele in 1905 and rebuilt by Harrison & Harrison in 1937.

Letters to the Editor

Inspiration in Choir Work.

Utica, N. Y., Sept. 17, 1941.—My dear Mr. Gruenstein: My subscription enclosed. Simply could not do without THE DIAPASON. From its first issue it has been a source of inspiration as well as information. Much of what success I've had in choir work has been due to the fine articles in its pages—especially Dr. Thompson's fine column. More power to you. Cordially yours,

FRANK PARKER.

"A Herculean Task."

New York, Sept. 6, 1941.—Dear Mr. Gruenstein: I want to take this opportunity of congratulating you on your splendid report of the convention in Washington. It certainly was a Herculean task and you did it splendidly. I had the great pleasure of attending the convention. * * * Thanks for your efficient endeavors in giving us organists such a wonderful paper as THE DIAPASON, which is the top notch in that line. Sincerely,

JOHN T. ERICKSON.

MISS KETTERING COMPOSES MUSIC IN HONOR OF PASTOR

In honor of the Rev. Arthur H. Smith, D.D., and to mark the close of his active ministry of forty-six years at Trinity Lutheran Church, Ashland, Ohio, Miss Eunice Lee Kettering, M.S.M., F.A.G.O., composed three selections which were on the program of the service Aug. 31, when Dr. Smith became pastor emeritus. These compositions included a Passacaglia, played as the prelude by Miss Kettering. The second was an anthem, "Praise the Lord," and the third was a solo, "A Modern Saint," sung by Mrs. Charles H. Downs, who retired as director of the choir after forty-one years of service in this church. Miss Kettering also arranged a white spiritual, "The Lord into His Garden Comes," which was used as the offertory.

New Publications for Organ

By WILLIAM LESTER, D.F.A.

In the "Contemporary Organ Series," general editor, William Strickland; published by H. W. Gray Company, New York. Toccata, Leo Sowerby; Chorale (No. 1), Roger Sessions; Chromatic Study on the Name of Bach, Walter Piston; Dirge (Passacaglia), Douglas Moore; "Eclogue," Bernard Wagenaar; Prelude, Frederick Jacobi; "Episode," Aaron Copland.

In this new series of pieces for organ the intrepid and enterprising publisher Gray is putting out an excellent, representative selection of the "modernistic" type of writing done today by the younger contemporary school in this country. The player inured to the harmony of the past, the symmetrical forms aimed at by the accepted masters, the textures so far made habitual, will find little comfort in these pages. Sweet placidity of consonance is avoided as a plague. Metrical balance of melody—anything approaching the shape of a tune—is evidently anathema. Resemblances to past virtues are sidestepped without fail. We find, on the positive side, new rhythmic features, daring contrapuntal complexities, unusual dissonant harmonic transitions, avoidance of trite banalities.

But—and only this really matters—what of beauty, what we might call "practical beauty"? Or emotional inspiration? Or that elusive, nondegradable essence that Beethoven called "rapture"? Are these elements present?

Well, they must have been to the creators—else why pen the works? But I'm not very certain that much of understanding will get through to many of our audiences today. All of the pieces lack coherency, lack a center of idea. Dissonance, comparative or nearly absolute, matters little these days. Virtually all modern music of any quality is set down with competency. Originality does not daunt me—I am willing to essay the job of becoming familiar with new music; if it has to be an acquired taste, then we must endeavor to attain to that state. But after all the effort, with the best of intentions in the world, despite the wanting to like this batch of new visions, I confess a feeling of disappointment. I find so little to treasure and cling to after the labor of making the notes a part of me.

The Sowerby composition is a fine show piece, a brilliant cascade of notes, effective as noise and display. Sessions' Chorale has some effective and striking spots and a ripping climax. And the Jacobi Prelude, if kept down in soft registers and played in flexible fashion, has a sort of wistful melancholy that would have general appeal, I think. The rest seem to me to be more or less interesting experiments in seeing what can be put after what, lacking definite goal and creative urge.

It is all more interesting on paper as mental mathematics than in sound attempting to be heard as music that has something vital, something gripping, to say. I cannot imagine anyone listening successfully to music of this sort for solace in trouble, or comfort in sorrow. Least of all can I conceive of religious emotion being stimulated by the hearing of such pieces in a service. They will no doubt prove of value in affording relish or condiment factors in that musical banquet we call a recital. As examples, and first-class examples, of what the "left" wing is doing in today's creative writing, these pieces should be looked over by all musicians worthy of the title "progressive."

"The Voice Governor" (Give It a Chance—Correct Body Mechanics Does It); a book by Ralph M. Harper; published by E. C. Schirmer, Boston.

This 150-page book, by the rector of St. John's Episcopal Church in Winthrop, Mass., should be a source of profitable interest to trainers of choirs—in fact, all who have to do with voice training. The subject matter is based on the observations and discoveries made by Phillips Brooks' vocal mentor, Miss Sarah H. Hooker, who devoted seventy years of her life to the teaching of voice, for the most part in Boston. The many excellent photographs and original diagrams add greatly to the value of the volume. The author knows his oats, he has enthusiasm for his subject and has buttressed his facts with scientific authorities. Of one

Recalling the Past from The Diapason's Files of Other Years

TWENTY-FIVE YEARS AGO THE following events in the organ world were reported in the October, 1916, issue—

The contract to build a large four-manual organ for the Public Auditorium of Portland, Ore., was awarded to the Ernest M. Skinner Organ Company. The stop specification was published.

Lightning struck the First Congregational Church of Oak Park and destroyed the edifice and its four-manual Casavant organ, which was only two years old. William E. Zeuch was organist of the church.

TEN YEARS AGO THE FOLLOWING items of news were recorded in the issue of October, 1931—

Despite torrid weather and the economic depression the convention of the National Association of Organists, held in New York City, Sept. 8 to 11, was the largest on record for that organization. Harold Vincent Milligan was unanimously re-elected president. The initial convention recital was played by Charles Henry Doersam at the Riverside Church. Andrew Tietjen, Thomas J. Crawford, Charles M. Courboin and Edward Eigenschenk were among the other players.

It was announced that Sigfrid Karg-Elert, the noted German composer, was to come to America for a recital tour of three months early in 1932.

A large new organ described in this issue was the Skinner under construction for Girard College, Philadelphia.

The annual convention of the Canadian College of Organists was held in Montreal Aug. 26 and 27. Richard Tattersall was elected president of the organization.

thing alone, to my way of thinking, he has somewhat lost sight. That is the basic fact that the development of artistic singers is not entirely a scientific process—it is an art. The human equation enters in; and facts, no matter how formidable or logical, must be fitted to the ego before artistic understanding can arrive at proper fruition. This factor is not ignored by the author. But evidently his interest and purpose in writing the book was to elucidate certain theories of the mechanics of production. This he has done superlatively well.

Prelude on the Tune "Austria," by Alanson G. Y. Brown; Old French Melody ("Fragrance"), arranged by A. G. Y. Brown; published by the Arthur P. Schmidt Company, Boston.

That great old tune, the Kaiser Hymn of the vanished Austrian Empire, has been made the thematic basis for a well-written and eloquent chorale prelude for the organ. Both for the beauty of the theme and the excellence of the treatment given it the piece should win wide approval. The second piece hies, for its melodic style and idiom, back to the music of Rousseau et al. of the glittering court at Versailles; in short, the Berg-ette idiom. This particular melody is of the slow minuet type—the form chosen for its treatment is that of theme and variation. It is music of simple, naive type, set down with workmanlike sense for appealing effect and well-sounding peroration.

"Star of Hope" ("Salve Mater"), by Richard K. Biggs; published by J. Fischer & Bro., New York.

Dedicated to Marcel Dupré, this quiet, tuneful meditation should interest a wide circle of players on the organ. We are not offered music of any great complexity, nor that cast in any particularly new and striking idiom. Mr. Biggs has, by the energy of his creative powers and the excellence of his technical skill, managed to set down a tonal construction that is first-class in build and coherence and admirable in quality of writing. His two climaxes are handled in superb style. For service use, or for pedagogical purposes, this four-page composition can be recommended in the highest degree. To write simple music of genuine importance is the most difficult feat possible to a composer. Mr. Biggs has done just that in this present publication.

THE FREE LANCE

By HAMILTON C. MACDOUGALL,
Mus. D. (Brown University), A. G. O.,
A. R. C. O., Professor Emeritus,
Wellesley College

Hello, Providence; what does this mean? "The Literary Diary of Ezra Stiles" is quoted by Henry Wilder Foote in his valuable "Three Centuries of American Hymnody." Under date of July 10, 1770, Stiles—later president of Yale—records:

Last month an organ of 200 pipes was set up in the Meeting-house of the first Congregational Chh. in Providence; and for the first time it was played upon in Divine Service last Ldsday, as Mr. Rowland, the pastor, tells me. This is the first organ in a dissenting presby. Chh. in America except Jersey College, or Great Britain.

Jersey College was Princeton later on. Two hundred pipes would not furnish many stops, if we count a manual compass of four octaves or a little more. Stiles evidently had no information in regard to the Brattle organ in Boston.

Providence was my home for forty years and the name "First Congregational Church" is familiar to me; in my boyhood Eben Kelly was, for a long time, the organist and director of the music; there was an excellent choir and many of the singers were my personal friends; Walter Towne, a most intelligent tenor singer, was one of these. During my life in Providence I never heard of so early an organ, but it seems to me that someone might well look up the history of this organ of 200 pipes. Who made it? Who gave it? How long was it used? What became of it? A historical retrospect of this church—now in active service—was written by Charles M. Young; perhaps he might be interested in writing the history of this old instrument.

The irrepressible Herbert Westerby of Erith, an English town in Kent, fourteen miles south of London, sends me the organization of his six committees of "honorary adjudicators" charged with the examination of new hymn-tunes. This has to do with the operations of the Hymn-tune Association, of which Mr. Westerby is honorary organizing secretary. I write him that the time is not opportune for getting American organists interested in the Hymn-tune Association. However, he is working for the well-being of our profession and has done previously work in that direction; I hope he will not be discouraged. By the time the H.T.A. gets fully at work and can produce results in the form of some new and good tunes, or is asked for advisory assistance by a church publishing organization, we may feel differently. (In Great Britain an official is spoken of as "honorary" when he serves without pay.)

Paderewski, Ignace; 1860-1941

During the thirty-eight years that I had the management of the Wellesley College concerts (1900-1938) only once did I feel anxiety as to getting a full subscription, and that was in 1932. I talked matters over with Marks Levine (of the National Broadcasting Company), who urged me to take a date for Paderewski; he assured me, almost vehemently, that the great pianist would fill the house. And so it proved. As soon as it was announced that Paderewski would give one of the five concerts, subscriptions appeared in great numbers and if I remember correctly we were sold out. This was Feb. 10, 1933.

Paderewski's affability was in evidence from his appearance at the green-room, Alumnae Hall [where he greeted every one of the half dozen of us present with dignified bow and a "good evening"], to his disappearance in his private Pullman at the end of the concert.

I had a friend in the taxi business whom I engaged to meet the private car, which had been shunted to the Wellesley freight station, carry the soloist and the three or four men who formed a suite of convenience, going everywhere with him, to Alumnae Hall; and to take him to his car at the Wellesley station after the concert. I charged my taxi driver friend on no account to say a word to Paderewski on the way to and from the concert, and I supposed that everything was arranged. An account of what really happened was given me by him.

"After we were well under way I asked Paderewski if he expected to be premier of Poland again; his answer was not in

English and I did not understand it. I then asked him how many languages he could speak, but I lost his reply, as it made the other men in the car laugh. By this time we were at the station and Paderewski got out, shook hands with me and thanked me for the 'good care' I had taken of him. His car was on the local train from Framingham and we had to wait only a few seconds before the train appeared. Paderewski was about to step on the car steps when he seemed to think of something, looked about the station, came toward me, touched his hat and said 'good night.' In my business I meet all sorts of people, and some of them are 'quality' all right; but I never met a more courteous and kind gentleman than Paderewski."

Last month I ventured to suggest that model services in large cities had outlived their helpfulness and that it would be well for the A.G.O. to do something for the smaller towns, especially for the villages of less than a thousand people; most of these places are poorly provided with pipe organs, with good reed organs, or with pianos. In the course of my wanderings in New England I have been in places where help in the music of the village church was desperately needed; I feel sure that a Guild Visitation would be an inspiration to the few musical people (amateurs) with little or no skill who work away month after month, with practically no encouragement.

Here is an illustration of the sort of thing I have in mind:

To do missionary work you need a missionary. Such a person is the Rev. Asy Arthur Rouner of Portsmouth, N. H. Dr. Rouner is a lover of music, conscious of good music's power to inspire and uplift. He summers on Lake Ossipee, N. H., a beautiful lake with a large population of summer visitors. The Lanier String Quartet of Kittery, Maine, all friends of Dr. Rouner's, were induced by him to give a concert in the Center Ossipee Church; tickets were put at 50 cents and the program was first-rate—Quartet in B flat major, Mozart, and the Quartet "Aus meinem Leben," by Smetana. These were played entirely; after an intermission three pieces by Glazounoff, Raff-Pochon and Grieg were done. The members of the quartet are Frances B. Lanier (violin), Sterling Lanier, a relative of the poet Sidney Lanier (violin), Anna Golden (viola) and Virginia Payton Bacon (cello).

I wish I could report that the delightful music was enjoyed by a large audience. I am sure, however, that some of those who had braved the ordeal (!) of a full program of classical music carried away much of its joy and satisfaction.

If you have ever managed a series of concerts employing first-class artists you will remember Myra Hess, the English pianist, as one of the most delightful artists you ever met. We are all glad to know that she has been decorated by the king, or is it the queen, and made a Dame of the Order of the British Empire. This distinction is valued highly and is abbreviated to D.B.E.—thus Myra Hess, D.B.E.

EDNA SCOTTEN BILLINGS
ON FRATERNITY PROGRAM

Mrs. Edna Scotten Billings, for the last eighteen years organist of Grace and Holy Trinity Cathedral, Kansas City, Mo., was organ soloist on the program of the vesper services which opened the twenty-fourth triennial convention of Sigma Alpha Iota, the national musical fraternity for women, Aug. 10. The service was held in Immanuel Presbyterian Church at 4 in the afternoon and Mrs. Billings played: "The Harmonious Blacksmith," Handel-Karg-Elert; Allegro Cantabile from Fifth Symphony, Widor; "Clouds in the Moonlight," Madalyn Akers Phillips; Toccata on "Vom Himmel hoch," Edmundson.

Aug. 17 Mrs. Billings was invited to give a recital on the large outdoor Austin organ in Balboa Park, San Diego, and her program on this occasion consisted of the following items: "The Harmonious Blacksmith," Handel; "Romance," Bonnet; "Caprice Heroique," Bonnet; "Jesu, Joy of Man's Desiring," Bach; "The Squirrel," Powell Weaver; "Ave Maria," Schubert; Toccata on "Vom Himmel hoch," Edmundson; "Clouds in the Moonlight," Madalyn Akers Phillips; "La Concertina," Yon; Italian Rhapsody, Yon.

Skinner

Sir George Dyson, Director of the Royal College of Music, London, says in the *London Musical Times*:

"There is a wide field in the world for scientific analysis and all that it implies. No one would challenge that. But it does not and can not yet touch the world of aesthetic values, in which painters and musicians and poets must live. And it is important today to stress this fact. There has been far too much intellectualization of the arts in recent years. Too many of the fashions and systems and 'isms' of various kinds which have infected the arts have been founded on some theory or abstraction which ingenuity has spun out of its own head. People play music, and write about music, and even compose music, who do not seem to feel music at all. Yet music is fundamentally an aesthetic experience, not a scientific one. The intellect is there to discipline and control, but it can never be of itself the basis of an art."

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PORTLAND, MAINE, ENDS TWENTY-NINTH SEASON

LAST PROGRAM BY M'CURDY

Organists of the City and a Number
from Other Places Give Summer
Recitals on Large Instru-
ment in the City Hall.

The final recital of the 1941 summer series on the large organ in the City Hall at Portland, Maine, was played by Dr. Alexander McCurdy Aug. 22 and marked the twenty-ninth anniversary of the large instrument, presented to Portland by the late Cyrus H. K. Curtis in memory of Hermann Kotschmar. This organ is a four-manual built by Austin. Dr. McCurdy's program was as follows: Sketch in F minor and Sketch in D flat, Schumann; Prelude and Fugue in E minor, Bach; Chorale Preludes, "Lord, Hear My Call," "Christ Lay in the Arms of Death" and "O God, Have Mercy," Bach; "The Legend of the Mountain," Karg-Elert; Bourree, Sabin; "In Quiet Joy," Dupré; Scherzetto, Vierne; "Noel" and Toccata, "Thou Art the Rock," Mulet.

Miss Mabel Zehner was the guest organist Aug. 21. She is organist of the First Presbyterian Church of Mansfield, Ohio. Miss Zehner played: Allegro, Sixth Symphony, Widor; "Sheep May Safely Graze," Bach-Biggs; "Ronde Francaise," Boellmann; "The Tumult in the Praetorium," de Maleingreau; "Twilight at Fiesole," Bingham; Chromatic Fantasia and Fugue in A minor, Thiele; "Ballet of the Spirits" ("Orpheus"), Gluck; "West Wind," Rowley; "Sunshine" Toccata, Swinnen.

Other recitalists of anniversary week were Miss Rachel B. Pierce of the First Methodist Church of Yonkers, N. Y., and George Faxon of St. Andrew's Church, Ann Arbor, Mich. Miss Pierce presented this program Aug. 20: Trumpet Tune and Air, Purcell; Prelude, Ninth Sonata for Violin, Corelli; "Fugue a la Gigue," Bach; Chorale, Bossi; "Piece Heroique," Franck; "Scenes from Burgundy" ("Sunrise," "The Song of the Shepherd,"

"Noon," "Returning from the Vineyard" and "Nightfall"), Jacob; "L'Organo Primitivo," Yon; "Abendlied," Schumann; Finale, Second Symphony, Vierne.

Mr. Faxon played Aug. 19 and his program included: Little Fugue in G minor, Bach; Chorale Preludes, "O Lord, Have Mercy" and "Rejoice, Christians," Bach; Concerto in G minor, Handel; "Stella Matutina," Dallier; Canon in B minor, Schumann; Introduction and Fugue, "Ad Nos, ad salutarem undam," Liszt; "Regina Coeli" (Antiphon), Titcomb; "Chanson," Barnes; "An Elfin Dance," Edmundson; "Dreams," Stoughton; Toccata, Mulet.

A number of guest players and Portland organists were heard in August and their offerings included the following:

Aug. 5—By Clarence Snyder, Jr.: Prelude and Fugue in D, Bach; Chorale Preludes, "O World, I e'en Must Leave Thee" and "A Rose Breaks into Bloom," Brahms; "Divertissement," Vierne; "In Summer," Stebbins; Chorale in A minor, Franck; "Romance sans Paroles," Bonnet; "He Remembring His Mercy," Dupré; Toccata, Gigout.

Aug. 6—By John E. Fay: Trumpet Tune, Purcell; "Benedictus," Couperin; "In Thee Is Gladness," Bach; "Come, Sweet Death," Bach; Allegro, Tenth Concerto, Handel; "Invocation," Snow; Chorale Prelude, "Shall I Not Sing?" Karg-Elert; Cantilena McKinley; "Romance," Fourth Symphony, Vierne; "Finlandia," Sibelius.

Aug. 7—By Alfred Brinkler: "Grand Choeur," Haigh; Melodie (arranged by Alfred Brinkler), Charpentier; Prelude and Fugue, Rheinberger; "Nachtstück," Schumann; "Moment Musical," Schubert; Cantilena, Wheelton; "Ave Maria," Bossi; "A Cheerful Fire" and "The Kettle Boils," Clokey; "Walther's Prize Song" and Introduction to Act 3, "Lohengrin," Wagner.

Aug. 8—By Howard W. Clark: Fourth Symphony, Widor; Largo, "New World" Symphony, Dvorak; Swedish Wedding March, Södermann; Variations on a Christmas Carol, Mauro-Cottone; "Harmonies du Soir," Karg-Elert; "Will-o'-the-Wisp," Nevin; "None but the Lonely Heart," Tchaikowsky; Overture, "Stradella," Flotow.

Aug. 12—By Phyllis M. Cobb, A.A.G.O.: Fifth Concerto, Handel; "Sheep May Safely Graze," Bach; Pastorale, Guilmant; Chorale in A minor, Franck; "Träumerei," Schumann; Scherzo, Gigout; "Twilight Moth," Clokey; "Rustic Dance,"

Demarest; "The Swan," Saint-Saens; Humoresque, "L'Organo Primitivo," Yon; American Rhapsody, Yon.

Aug. 13—By Douglas L. Rafter, A.A.G.O.: "Marche Triomphale," Karg-Elert; Air from "Water Music," Handel; Prelude, Clerambault; "Psalm 19," Marcello; "A Rose Breaks into Bloom," Brahms; Sketch in F minor, Schumann; "In Springtime," Kinder; "The Bells of St. Anne de Beaupre," Russell; Londonderry Air, arranged by Lemare; Toccata on "O Filii et Filiae," Farnam.

Aug. 14—By Homer Whitford, F.A.G.O.: "Awake, Thou Wintry Earth," Bach; Anna Magdalena's March, Bach; Aria, "Thanks Be to Thee," Handel; Symphony from "Solomon," Handel; Five Chorale Paraphrases, Whitford; "Before the Image of a Saint," Karg-Elert; Tuba Tune, Lang; Arabesque, Vierne; Finale, Eighth Symphony, Widor.

Aug. 15—By Fred Lincoln Hill: Concert Overture, Faulkes; "Traumlied," Diggle; Meditation from "Thais," Massenet; Elegy, Held; Arioso, Bach; Andante, Violin Concerto, Mendelssohn; "Swing Low, Sweet Chariot," arranged by Lemare; Andante Cantabile, Tschalkowsky; "In the Palace of the Rajah," Stoughton.

Those who played the recitals of the latter part of July were: John F. Cartwright, John E. Fay, A.A.G.O., Alfred Brinkler, F.A.G.O., Howard W. Clark and Fred Lincoln Hill.

SPELMAN'S PUPILS HAVE SPECIAL WEEKLY MEETING

The University of Redlands, Redlands, Cal., opened Sept. 15 with a large class of organ pupils. Besides the private lessons, all the students meet Monday afternoon for a class at which such practical problems as registration, organ history, accompanying, improvisation, modulation and choral literature are discussed. This year Leslie P. Spelman plans to have each advanced pupil make a report on an outstanding church musician, studying his church bulletins and bringing the results of the study to share with the others in the class. The organ students come from such scattered places as New Jersey, Washington, D. C., Ohio, Colorado and Central America.

Mr. Spelman spent the summer in the East, where he played at the national convention of the American Guild of Or-

ganists in Washington, D. C., and visited in North Carolina, New York, Ann Arbor, Mich., South Haven, Mich., and Kansas City. His annual series of Sunday vesper recitals will begin in November.

Van Dusen Back at His Tasks.

Frank Van Dusen has resumed his teaching at the American Conservatory of Music and at Wheaton College after six weeks of vacation spent in Michigan and Wisconsin. He also continues as director of the fine arts department of the Presbyterian College of Christian Education. Kenneth Parrott, a pupil of Mr. Van Dusen at the American Conservatory, and organist of the First Congregational Church, Carpentersville, Ill., has been inducted into service, and is at Camp Roberts, Cal. Walter McGrann, another Van Dusen pupil, is at Fort Bragg, N. C. Richard Thomasson, instructor of organ and chapel organist at Carrett College, Nashville, Tenn., spent the summer in study with Mr. Van Dusen at the American Conservatory. Among other out-of-town pupils at the Van Dusen studio during the summer were: Frances Smith, instructor of piano at Messiah Bible School, Harrisburg, Pa.; J. H. Meyers, LaPorte, Ind.; Mrs. John Busby, South Bend, Ind.; Allan Borch, Gary, Ind.; Ralph Waterman, First Presbyterian Church, Evansville, Ind.; Gladys Owen, Lake Forest, Ill.; Jane Hampton, First Methodist Church, Elgin, Ill.; Mercie Heise, First Methodist Church, Palatine, Ill.; Ruth Konen, Glenview, Ill.; Andrew Vogel, South Holland, Ill., and Miss Esther Handley, Tulsa Okla.

Electronic Duo to Give Recital.

Gamma Chapter of Phi Beta Fraternity will present Vivian L. Martin and Edward Benedict, described as an electronic concert duo, in a recital for the benefit of the scholarship fund at Kimball Hall, Chicago, Sunday afternoon, Oct. 12, at 3:30. The program will include both classical and popular selections and will be performed on the Hammond electronic organ, the Solovox and piano. Mrs. Martin was the 1939 winner of the Society of American Musicians organ award. She is organist and director at the Fair Oaks Presbyterian Church in Oak Park.

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Music for Catholic Services; Works of Hans Herman Wetzler

By ARTHUR C. BECKER, A.A.G.O.

A new composer has been added to the J. Fischer & Bro. catalogue. He is Hans Herman Wetzler, whose compositions consist of four motets of outstanding worth. They are unaccompanied and demand a choir well equipped in the technique of unaccompanied singing, with a knowledge of polyphony. These four motets, which this reviewer heartily recommends to serious choirmasters, are as follows: "Postula a Me," "Mihi Autem Nimis Honorati," "Tota Pulchra es Maria" and "Afferentur Regi." All except the last are for four mixed voices. The "Afferentur Regi" is for four women's voices.

J. Fischer & Bro. recently issued three masses of unquestioned significance, the first being from the pen of the distinguished organist of St. Patrick's Cathedral in New York City, Pietro Yon. It is the "Missa Eucharistica" for SATB or SSTB. This mass was written by Mr. Yon expressly for the ninth National Eucharistic Congress, held at St. Paul, Minn., last June. Mr. Yon seems to have ventured upon a new style of writing in this mass—a style which this reviewer feels is more sound and dignified than anything else he has seen from the pen of Mr. Yon in the field of Catholic Church music. While the thematic material is in itself brief, the development and juxtaposition of ideas give unity to this work, which makes it stand out as a splendid example of a Catholic mass.

The popular organist and composer of Hollywood, Richard Keys Biggs, has composed a "Mass in Honor of St. Cecilia" for SATB. It is most pleasing, having a splendid melodic line and sufficient modulations and contrapuntal treatment to make it very interesting both for the singers and the congregation. The canonic treatment of the Sanctus is especially good. The mass is written for unaccompanied chorus. This fact alone makes it worth consideration for those churches which follow the precept of not using the organ during Advent and Lent. Another mass worth perusal is the "Mass in Honor of St. Francis de Sales"

by Mary E. Downey. This is written for soprano and alto. It is very easy, the music imparting the spirit of the text, and containing some very effective passages.

LEWIS ELDRIDGE APPOINTED TO BIG LOS ANGELES CHURCH

Announcement is made by Arthur Leslie Jacobs, minister of music of the First Congregational Church, Los Angeles, of the appointment of Lewis Eldridge as chief organist of that large church. Mr. Eldridge left the Highland Park, Ill., Presbyterian Church to assume his new post and departed for the coast early in September.

Mr. Eldridge's home is in Winnetka, Ill., and before going to the Highland Park church, which is in one of the fine north shore suburban communities of Chicago, was assistant organist at the First Methodist Church of Evanston. He is a graduate of Northwestern University and was an organ pupil of Horace Whitehouse.

Opening Recital by Father Ginder.

An organ installed in St. Gregory's Catholic Church, Zelienople, Pa., was dedicated Sunday evening, Sept. 14, with a recital by the Rev. Richard Ginder, F.A.G.O., assistant pastor of the parish, and the choir of St. Joseph's Church, Mount Oliver, Pittsburgh. The instrument, originally made by A. B. Felgmaker of Erie, must be between thirty and forty years old. It was originally in the Holy Family Church, Lawrenceville, Pittsburgh, and was installed in Zelienople by Charles J. Werkley. A new pedalboard was bought, the tracker action was cleaned and renewed and the results are surprisingly good. The program of the dedication recital was as follows: Toccata and Fugue, D minor, Bach; Chorale Preludes, "We All Believe in One God," Bach; "Turn to Us, Lord Jesus Christ," Gotha Cantionale, and "I Will Bid Thee Farewell," Guilman; "Tu es Petrus," Haller; Prelude, "From Heaven on High," Pachelbel; Prelude, "I Will Not Leave My God," Buxtehude; "Psalm XIX," Marcello; "Tui sunt Coeli," Wiltberger; Three Studies on Benediction Motifs, Richard Ginder; "Tollite Hostias," Saint-Saens-Gigout; "Terra Tremuit," Wiltberger; Finale from Fifth Symphony, Widor.

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NUMBER OF LATEST ORDER

Many Installations of Chimes Despite World Conditions—Set of Seventy-five Bells for the Stephen Foster Memorial.

War and its alarms evidently have not seriously affected the interest of American people in chimes and musical memorials. J. C. Deagan, Inc., whose factory in Chicago has been making organ percussions and carillons, among other musical instruments, for many years, report that they have just completed four carillon installations and will make four more within the next three months. Those just installed are in:

St. Jerome's Church, Chicago, twenty-five bells, automatic electric player, Westminster chiming device and Angelus device.

St. Luke's Episcopal Church, Anchorage, Ky., sixteen bells, automatic electric player and Angelus device.

First Presbyterian Church, Jackson, Ohio, sixteen bells and automatic electric player.

First Presbyterian Church, Sanford, N. C., ten bells.

Carillons will be installed in:

First Methodist Church, Newark, Ohio, twenty-two bells and automatic electric player.

First Presbyterian Church, Chicago, sixteen bells, automatic electric player and Westminster chiming device.

St. Mary's Church, Hudson Falls, N. Y., sixteen bells, automatic electric player and Angelus device.

The Stephen Foster Memorial, White Springs, Fla.

The last-mentioned carillon is one of the largest and most modern in the world and was installed in the Florida building at the New York World's Fair in 1939 and 1940. It will be installed at White Springs this winter, when the campanile of the Stephen Foster Memorial is completed. The carillon consists of seventy-five bells, an automatic electric player and a Westminster chiming device.

The order for the bells for St. Mary's Church at Hudson Falls, N. Y., was received Sept. 9 and will be the 438th Deagan carillon to be installed.

NOTES FROM THE CAPITAL; MRS. SYLVESTER RECOVERING

BY MABEL R. FROST
Washington, D. C., June 20.—Friends of Mrs. John Milton Sylvester and her Madrigal Singers will be pleased to learn how well she is recovering from her recent serious illness. She is walking

about the house and grounds and has been motoring once. The District of Columbia Chapter, A.G.O., has been the beneficiary of her many talents in an unmatched record of service as registrar, compassing a period of twenty-two years—an office she is now relinquishing. In appreciation of such exceptional zeal the chapter presented her with a number of rare records of madrigals.

Louis Potter, Jr., Mus.B., organist and director at the Aldersgate Methodist Church, has been appointed instructor of 'cello and theory at the University of Illinois and has assumed his duties there. Mr. Potter is a graduate of Peabody Conservatory of Music, Baltimore, where he was a scholarship student. After passing the examinations for music instructor in the public schools highest on the list, he was appointed to the faculty of Gordon Junior High School, later to the Taft Junior High School and finally to the McKinley High School.

Anne L. Smith has been appointed organist of the historic Second Presbyterian Church, Alexandria, Va. Miss Smith has been organist of the First Methodist Church of Alexandria for several years. She has studied at the Peabody Conservatory of Music, Baltimore, and with Charlotte Klein and Adolf Torovsky. Mrs. A. A. Garthoff is director of the three choirs of the Second Presbyterian Church.

Special Class for Choirmasters.

In addition to the usual schedule of study at the Guilman Organ School this winter, Willard Irving Nevins will conduct a choirmasters' class, which will meet once a week. This course will cover all phases of choir conducting and will be open not only to the regular students, but also to those not taking the full schedule of study. The first session will be held Oct. 9.

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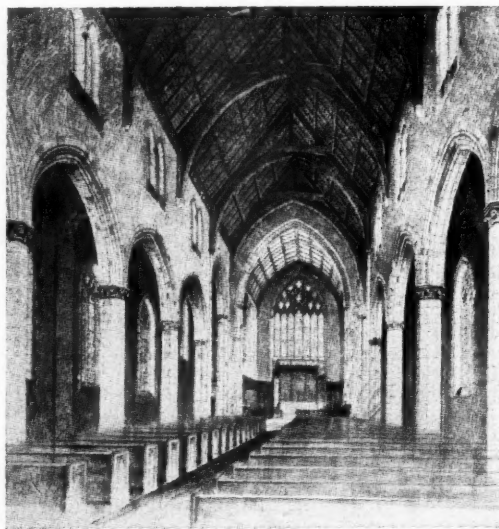
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Plea for Convention Along Changed Lines Submitted to Guild

[Rowland W. Dunham, F.A.G.O., dean of the Rocky Mountain Chapter, A.G.O., and dean of the college of music of the University of Colorado, has asked THE DIAPASON to help him reach the entire membership of the American Guild of Organists by publishing the following open letter.]

Boulder, Colo., Sept. 10, 1941.—An Open Letter to the A.G.O.: In recalling numerous A.G.O. conventions and in the light of the invitation of the University of Colorado to hold the 1943 convention here, I am impelled to make a few remarks concerning past meetings and untouched possibilities.

While I have always had a bully time at the annual (now biennial) get-together, it seems to me they have all been cut on pretty much the same patterns. Good times and the meeting of old and new friends have been the outstanding values, with a few outstanding recitals in the midst of many decidedly commonplace ones. The artistic profit has therefore been only occasional. As for papers and discussions, I remember some red-hot sessions which were much worth while. Unfortunately these were also all too rare. A rambling talk lacking in organization and somewhat pointless is of slight service to organists who come from remote parts of the country to find something of practical use to them in their work.

Therein lies my criticism of our conventions—the lack of a helpful series of events which will improve the standards of church music. Recitals are, after all, a somewhat extra-curricular activity for any church organist. What he needs is to hear music that he can use in a service, or something which will incite him to advance his professional work—perhaps to take a Guild examination.

I do not intend to be unkind or over-critical, but it seems to me our conventions should be improved if we expect to attract the average organist and create genuine enthusiasm in our association. Perhaps, too, I may be justly accused of propagandizing to get the convention here. That is indeed the case. The question then occurs to the reader: "What does this fellow have to offer that would be any better than our past conventions had to offer?"

Should we secure the 1943 meeting I propose to arrange a program for the benefit of the church organist who never goes to conventions, who rarely plays a recital, who is scared to death of Guild examinations and who is interested only in what will help him play a church service more effectively. The program would include a few highly selective recitals. A couple of controversial papers would be solicited, which would arouse a worth-

while discussion, with time allowed for such a purpose.

An actual Guild examination in the associateship and choirmaster fields would be arranged, to be given before the convention, with judges marking grades and the entire affair conducted exactly as in an actual examination. There should be a recital of church pieces selected by a survey of this subject and based on choices of a large group of our best organists. This recital should include short improvisations by a really skilled organist—the sort of thing every church player has to do from time to time. On our campus we would try to present a recital of concertos with full orchestra.

This letter seems to be all too long. But I wish to go on record in regard to what the Rocky Mountain Chapter of the A.G.O. will attempt to offer should we get enough votes to bring the next convention west of the Mississippi. If we are not selected perhaps some of these ideas may be found helpful wherever we may go in 1943.

Here's my bid for votes, and I am campaigning already, even though there is a long time before you are asked to decide. Yours sincerely,

ROWLAND W. DUNHAM, Dean.

MANY HEAR WHITEHEAD AT ST. LAWRENCE UNIVERSITY

A conference to which organists and choirmasters of most of northern New York were invited was held at St. Lawrence University, Canton, N. Y., Aug. 1. Dr. Alfred E. Whitehead, organist and choirmaster of Christ Church Cathedral in Montreal, was the key speaker. The conference, which lasted that afternoon and evening, also included other talks and a demonstration choir rehearsal. Later in the day Dr. Whitehead played a short recital on the four-manual Estey organ in the Gunnison Memorial Chapel.

Approximately forty organists and choirmasters attended this convocation, which was the first of its kind in that section. Albert F. Robinson of Trinity Church, Potsdam, and Wellington Stewart of the university made the preparations for the conference. It is expected that another meeting will be held next summer.

VOLKEL PLANS SERIES OF THREE BROOKLYN RECITALS

In addition to the usual presentations of oratorios and special musical services at Emmanuel Baptist Church, Brooklyn, N. Y., George W. Volkel, F.A.G.O., has planned three organ recitals. The first is to be given Monday evening, Oct. 20. Here is the program: Fantasia and Fugue in G minor, Bach; Chorale Preludes, "O Man, Bemoan Thy Grievous Sin," "Come Now, Jesus, from Heaven to Earth" and "We All Believe in One God," Bach; Excerpts from "Byzantine Sketches" ("Nef," "Noel," "Rosace" and "Tu es Petrus"), Mulet; "Carillon," Sowerby; Sketches in C and in D flat, Schumann; Prelude to "Lohengrin," "Dreams" and "Siegfried's Rhine Journey," Wagner.

Mr. Volkel last month concluded his tenth summer as official organist of the Chautauqua Institution. His organ recitals drew splendid crowds.

Choirs Unite in Greenport, L. I.

A double quartet from the choir of St. Mary's-in-the-Garden, New York City, of which Miss Grace Leeds Darnell is director, was invited to sing a service with the juniors of the First Methodist Church, Greenport, L. I., July 20. This was such a success that an invitation was extended for Sept. 14. The second service included the senior as well as the junior choir of the Greenport church and was antiphonal, the juniors being placed in the rear gallery. The music used at the service included, in addition to the hymns, the tenor solo "I Will Lift Up Mine Eyes," Darnell; anthem, "O Lord Most Holy," Franck (junior and senior choirs); Magnificat in E flat, West; soprano solo, "Build Thee More Stately Mansions," Andrews; bass solo, "The Ninety-first Psalm," McDermid; anthem, "Hide Me under the Shadow of Thy Wings," Andrews (junior and senior choirs); alto solo, "The Homeland," Gaul; Nunc Dimittis in E flat, West (junior and senior choirs). The juniors were under the leadership of Mrs. Whitney Hubbard, organist of the Greenport Church. The soloists were Mrs. George Schubach, soprano; Miss Lillian Goodnow, alto; Gordon Innes, tenor, and Raymond Talmadge, bass.

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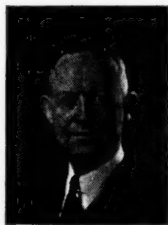
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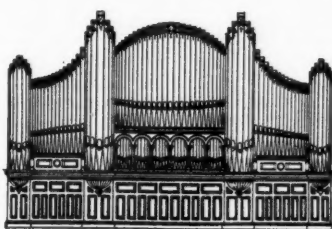
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Programs of Organ Recitals of the Month

Mario Salvador, Mus.M., A.A.G.O., St. Louis, Mo.—Mr. Salvador, organist and director at the St. Louis Cathedral, included the following works in a recital at the cathedral on the evening of Sept. 16: Allegro Giocoso, Handel; Nocturne, Wood; Prelude and Fugue in D major, Bach; "Soul of the Lake," Karg-Elert; Capriccio, Scarlatti - Salvador; "Nostalgia," Torres; Allegretto, Parker; "Salve Regina," Manari; "Monmouth," Wood; "Voices of the Night," Karg-Elert; Prelude and Fugue in G minor, Dupré; "Nalades," Vierne; "Clair de Lune," Debussy; Toccata, Widor.

Marshall Bidwell, Mus.D., Pittsburgh, Pa.—The first recital of the 1941-42 season at Carnegie Music Hall will be played by Dr. Bidwell on the evening of Oct. 4, when his list of offerings contains these works of Bach: Chorale, "O World, Behold Thy Life"; Prelude in F minor; Chorale Preludes, "O Man, Bewail Thy Grievous Sin," "In Thee Is Gladness" and "Our Father, Who Art in Heaven"; Suite (A Group of Five Movements), Bach-Edmundson; Allegro from Sonata 1, in E flat; Arioso in A major; Anna Magdalena's March; Prelude and Fugue in G major; Air from Orchestral Suite in D; Fugue a la Gigue.

The program Sunday afternoon, Oct. 5, will be as follows: Prelude and Fugue in A major, Walther; Largo from Concerto for Two Violins, Bach; "Le Coucou," d'Aquin; Lullaby and "Bach Goes to Town," Templeton; Fantasia from "Scheherazade," Rimsky-Korsakoff; "Ciaccona con Variazioni," Karg-Elert; "Donkey Dance," Elmore; Meditation, Sturges; Prelude on Schumann's "Night Song," Edmundson; March, "America the Beautiful," Macfarlane.

Harold G. Fink, New York City—In a recital Sunday afternoon, Oct. 26, at 4 o'clock in the Fordham Lutheran Church Mr. Fink will play the following works complete: "Symphonie Gothique," Widor; Fantasia and Fugue on the Chorale "Ad Nos, ad salutarem undam," Liszt.

Alfred Ashburn, Altoona, Pa.—On Sept. 19 Mr. Ashburn played the following program as the inaugural recital on the Möller organ in Trinity Reformed Church, Altoona: Toccata and Fugue in D minor, Bach; Adagio, Corelli; Intermezzo, Cal-laerts; "Ave Maria," Schubert; "Four Winds," Rowley; Allegretto (D minor Symphony), Franck; Chorale Preludes on Familiar Hymn-tunes: "St. Catherine," Thompson; "Dundee," Lynerd; "Crusaders' Hymn," Ashburn, and "When I Survey," Miles; Grand Chorus, Guilmant.

Grover J. Oberle, F.A.G.O., New York City—Following the service of evensong Oct. 5 at the National Cathedral in Washington, D. C., Mr. Oberle, assistant to Dr. T. Tertius Noble, of St. Thomas' Church, New York, will play: Suite from "Bondeuca," Purcell; Fugue in A minor, Handel; Third Sonata, Hindemith; Elegy, Peeters; "North Wind" and "West Wind," Rowley; "Fanfare," Whitlock.

Richard Ellsasser, New York City—Master Ellsasser will give a series of recitals in the auditorium of the John Wanamaker Store on the four Saturday afternoons of October. The programs include:

Oct. 4—Prelude-Improvisation on "Veni Emmanuel," Egerton; Evening Song, Balrston; Canon in B minor, Schumann; "Rejoice, Ye Christians," Bach; "Jesu, Joy of Man's Desiring," Bach; Fantasia and Fugue in A minor, Bach; "The Lost Chord," Sullivan; Gavotte, Handel; "L'Organo Primitivo," Yon; Andante Cantabile con Alcuna Licenza, Tschalkowsky; Finale from Symphony 1, Vierne.

Oct. 11—Toccata and Fugue in D minor, Bach; "Sheep May Safely Graze," Bach; "Ronde Française," Boellmann; "Valse Triste," Sibelius; "Finlandia," Sibelius; "Pilgrims' Chorus," Wagner; Madrigal, Simonetti; "Will-o'-the Wisp," Nevin; "Song of the Basket Weaver," Russell; Finale alla Schumann, Guilmant.

Oct. 18—"Variations de Concert," Bonnet; Andante, Stamitz; Sketch in F minor, Schumann; Cradle Song, Wagner; "Marche Funebre et Chant Seraphique," Guilmant; "Seattle Sunset," Banks Kennedy; "Mountain Happy," Kennedy; "Soul of the Lake," Karg-Elert; "Lied," Vierne; Finale from Symphony 1, Vierne.

Oct. 25—Toccata, Farnam; "Noel Grand Jeu et Duo," d'Aquin; "Toward Evening," Banks Kennedy; Folk tune and Allegretto, Whitlock; Sonata in C minor, Mendels-

sohn; Minuet in G, Beethoven; "Legende," Bedell; "The Citadel at Quebec," Russell; "The Kettle Boils," Clokey; "Ave Maria," Schubert; "Pageant," Sowerby.

C. Gordon Wedertz, Chicago—In a faculty lecture-recital at the Chicago Musical College July 28 Mr. Wedertz played: Allegro Moderato and Andante Maestoso, Fourth Concerto, Handel; Prelude and Fugue on B-A-C-H, Liszt; "Piece Heroique," Franck; "The Bells of St. Anne de Beaupre," Russell; "Priere," Lemaigre; "Ave Maria," Schubert; Toccata in F major, Widor.

Frederick Boothroyd, Mus.D., F.A.G.O., Colorado Springs, Colo.—At his Grace Church memorial recital Sept. 11 Mr. Boothroyd had the assistance of Clarence Mishey, pianist, in the following program: Sixth Sonata, Mendelssohn; Andante Cantabile from Second Movement of First Symphony, Beethoven; Bourree from "Pastor Fido," Handel; "Finlandia," Sibelius. Organ and timpani were combined in all except the Handel composition.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following in his short recitals before the evening service at the Church of the Pilgrims:

Sept. 14—Polyphonic Preludes ("Our Father," "St. Anne" and "Alas and Did My Saviour"), Garth Edmundson.

Sept. 21—Chorale Preludes, "Croft's 136th," "Martyrdom" and "St. Thomas," C. H. H. Parry.

Sept. 28—Polyphonic Preludes, "Day of Light," "Where'er the Sun," "Puer Nobis" and "A Parting Hymn We Sing," Edmundson.

James Taylor, Milton, Mass.—While visiting in Sydney Mines, Nova Scotia, in the course of the summer, Mr. Taylor gave two recitals on the new Casavant two-manual organ in the Carman United Church after the evening services. The offering at the first recital was devoted to the organ fund and that at the second to the Queen's Canadian fund. The choir of twenty-five voices assisted at the second recital, with Miss Mae Taylor as soprano soloist. Mr. Taylor's offerings consisted of:

Aug. 10—Allegro, Handel; Sonatina from Cantata "God's Time Is Best" and Fantasia in G minor, Bach; "In Summer," Stebbins; Cantilene, McKinley; Improvisation on "Now Thank We All Our God," Karg-Elert; "Lied," Vierne; "Carillon-Sortie," Mulet.

Aug. 17—Four Chorale Preludes, Bach; "Chanson" and Caprice, E. S. Barnes; "Noel for the Flutes," d'Aquin; Andante, "Grande Piece Heroique," Franck; Toccata, Fifth Symphony, Widor.

Ralph Douglass, Ticonderoga, N. Y.—In a recital at the First Congregational Church of Ticonderoga Aug. 21 Mr. Douglass presented the following program: Prelude and Fugue in E minor (Cathedral), Bach; "Suite Gothique," Boellmann; Scherzetto, "Lied" and "Carillon," Vierne; "Chant de May," Jongen; Fanfare, Lemmens.

Royal A. Brown, San Diego, Cal.—Mr. Brown's recitals on the Spreckels outdoor organ in Balboa Park have included the following programs, given every Wednesday, Thursday, Saturday and Sunday afternoons:

Sept. 10—A Song of Praise, "Laudate Dominum," Charles A. Sheldon; "In Memoriam" (to F. A. C.), after Robert Louis Stevenson, Royal A. Brown; Scherzetto, "Feu Follet," Royal A. Brown; "A Highland Scene" (Scotch Poem), T. W. Wright; Grand March from "The Queen of Sheba," Gounod; Fanfare in D major, Lemmens; Suite, "The Four Winds," Alec Rowley; Waltz, "Maria Elena," Barcelata; Toccata in F major, Widor.

Sept. 14—Versets on the Kyrie of the Christmas Midnight Mass, Franck; Turkish March from "The Ruins of Athens," Beethoven; "In a Chinese Garden," Ketelbey; "Parade of the Little Wooden Soldiers," Leon Jessel; "The Lost Chord," Sullivan; Lullaby, "The Mother's Song" (after Jean Harlow's poem), Fritz Bruch; Concert Rondo, "Invitation to the Dance," Weber; "Scene Pittoresque," "The Angelus," Massenet; Overture, "Il Guarany," Gomez; "I'll Take You Home Again, Kathleen," Westendorf; "Aragonaise," from "Le Cid," Massenet.

John T. Erickson, A.A.G.O., New York—Dr. Erickson while on his vacation at Silver Bay-on-Lake George played the

following program on the two-manual Möller organ in the Helen Hughes Memorial Chapel Aug. 31: Festival March, Tellman; "The Nightingale and the Rose," Saint-Saens; Toccata in D major, Bach; Adagio-Andante Recitativo, First Sonata, Mendelssohn; Short Prelude on the Name B-A-C-H, J. T. Erickson; "A Summer Day at Silver Bay," Erickson; Paraphrase, Theme, Duet for Pedals and Finale, Erickson. Mr. Erickson is the organist of Trinity Lutheran Church in the Bronx.

Roberta Bitgood, F. A. G. O., M. S. M., Bloomfield, N. J.—The First Presbyterian Church of Cuba, N. Y., presented Miss Bitgood in a recital Aug. 20 and her numbers were: Trumpet Tune, Purcell; Andante, Stamitz; "The Cuckoo and the Nightingale," Handel; Chorale Preludes, "In Thee Is Joy," "I Stand at Heaven's Portal" and "God's Time Is Best," Bach; Anna Magdalena's March, Bach; "Fugue a la Gigue," Bach; "Fireside Fancies," Clokey.

Elmer A. Tidmarsh, Mus. D., Schenectady, N. Y.—Among Dr. Tidmarsh's programs for the Sunday afternoon recitals at Union College in October will be the following:

Oct. 19—Prelude and Fugue in G major, Bach; "Journey of the Nightwatchman," Bach; Chorale, "In Thee Is Gladness," Bach; "Clair de Lune," Debussy; Second Arabesque, Debussy; "The Girl with the Flaxen Hair," Debussy; Ballet, Debussy; Andante from Gothic Symphony, Widor; Chorale and Finale from Gothic Symphony, Widor.

Oct. 26—"Arabian Nights" Suite, Stoughton; "Scheherazade" Suite, Rimsky-Korsakoff; "Marche Heroique," Saint-Saens; Gavotte, Saint-Saens; "The Swan," Saint-Saens; "Danse Macabre," Saint-Saens.

Charles C. Bonte, New York City—Mr. Bonte, who has played during the summer at the Central Methodist Church of Brooklyn, on the large four-manual Austin organ, substituting for Mrs. Ruth Harsha, has presented the following pro-

grams among others:

Aug. 3—"Moment Musical," Nevin; "In Summer," Stebbins; "Evening Song," Schumann; "Grand Choeur," Rogers; "Suite Gothique," Boellmann; "Summer Song," Nevin; "Marche Triomphale," Becker.

Aug. 10—"In a Monastery Garden," Ketelbey; Berceuse, Kinder; Toccata on "Sleepers, Wake," Martin; Oriental Sketch, Bird; "Grand Choeur," Halling; Menuet, Clewell; "Canto Calmata," Voris; Finale in A, Harris.

Aug. 17—"Sunset Meditation," Biggs; Fountain Reverie, Fletcher; Festival Toccata, Fletcher; Chansonette, Banks; "Grand Choeur" in A, Kinder; Intermezzo, Rogers; "Twilight Devotion," Pease; Allegro and Gavotte, Concerto in G minor, Camidge.

Aug. 24—Meditation, Bubeck; Meditation, Kinder; Toccata in C minor, Halsey; Sea Sketch, Warner; Indian Serenade, Vibbard; "Whims," Vibbard; "Legend," Vibbard; "Grand Choeur," Spence.

Minor C. Baldwin, Antrim, N. H.—Dr. Baldwin, the veteran organist who has been heard more years than history records and in more places than can be listed here, is "still in the ring," as he puts it, and gave a recital in the Presbyterian Church of Antrim Sept. 7, at which he played these selections: Scherzo, Bossi; Reverie, Baldwin; "Finlandia," Sibelius; "In a Monastery Garden," Ketelbey; "Spring's Awakening," Haberbier; "By the Sea," Schubert; "Hallelujah Chorus," Handel.

Edgar W. Ammons in New Position.

After serving three years as minister of music at the Lakeside Methodist Church and for eight years prior to that in a similar position at the First Christian Church, both of Pine Bluff, Ark., Edgar W. Ammons has accepted the position of organist and choirmaster of Trinity Episcopal Church, Pine Bluff. Mr. Ammons also serves as director of music at the Central Presbyterian Church in the same city. He began his new duties Sept. 1.

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 Registrar of Examinations—F. C. Silvester, 135 College Street, Toronto, Ont.

Council and General Meeting.

The council of the C.C.O. met at Zion Church, Brantford, Ont., Aug. 26, at 10:30 a. m. to discuss various matters brought up for consideration by the executive committee. Present were C. E. Wheeler, George Lethbridge, A. R. Merriman, Glenn Kruspe, Eugene Fehrenbach, F. C. Silvester, E. Dowling, Dr. H. K. Jordan, Eugene Hill, George Veary, T. J. Crawford and H. G. Langlois.

The secretary called the meeting to order and the chair was taken by C. E. Wheeler, F.C.C.O., senior member of the council present.

Mr. Wheeler expressed the regret of the council on the passing of the president, Paul Ambrose, and asked for the secretary's report, which read in part as follows:

I will leave to the local secretaries the reporting of the various activities of the different centers, or will take it for granted that they have already been reported from time to time in THE DIAPASON. The activities of the general committee have been carried out through the usual monthly meetings in Toronto and questions demanding the attention of the committee have been duly considered. A considerable portion of the committee's work has been along the lines of general management, especially with regard to examinations, annual meetings and finance.

Carrying out the wishes of the general meeting last summer, nominations for regional vice-presidents were made, covering provinces in which there are as yet no established centers, in the hope that their influence may be useful in extending the scope of the College activities.

Committee meetings have been well attended and your secretary's thanks are due to the members of the committee—especially to those not resident in Toronto—for contributing their time, their brains and their gasoline in order to meet in Toronto for lunch and discussion.

I need not say how sorely we regret the loss of our president, Paul Ambrose, who passed away June 1. He had presided as chairman for almost two seasons, and if any man ever died in harness, it was he. He gave us unsparingly of his time and strength to the work, and his influence will long be felt.

We were glad to have at some of our meetings our honorary president, Dr. H. A. Fricker, who kindly consented to assume the chairmanship after the death of Mr. Ambrose, and who was of greatest assistance in filling the gap.

On the agenda you will notice that you will be asked to decide whether in view of the smaller number of candidates the mid-winter examination should or should not be discontinued.

Your secretary has now held that office since 1921, and owing to various considerations is asking to be relieved of this office at the close of this convention. He has enjoyed the work and especially the companionship of the fine men he has worked with, but feels that the work should now devolve on younger shoulders.

We are fortunate in that one of our most faithful, efficient and hard-working members has consented to assume this office, namely Maitland Farmer, F.R.C.O., organist and choirmaster of St. Paul's Church, Toronto. Mr. Farmer's record of attendance at meetings and his valuable and constructive criticisms and ideas have been of very great service to the committee and through it to the College as a whole. The retiring secretary feels assured that his taking over of the task will redound to the benefit of the College, and asks of you the same hearty co-operation with Mr. Farmer that you have always shown to himself.

H. G. LANGLOIS, Retiring Secretary.
 The treasurer's report as of July 15, 1941, also was read.

Considerable discussion took place regarding the expense of year-book publication and allowance was made on the stated balance for an extra debit of \$40

in connection with this item, the figures for which were not complete at the time of drawing the annual statement. The report was then adopted. The thanks of the committee were expressed to Eric Rollinson and his editorial committee for their excellent work in preparing the year-book.

The report of the registrar regarding membership and examination results was read and approved. The names of the successful examination candidates will be found in the general report elsewhere in this issue of THE DIAPASON.

The question whether or not it was advisable to discontinue the February examination and hold only a June examination in future was thoroughly discussed. The small number of candidates presenting themselves in February and the added expense were pointed out in this connection. It was resolved that the usual February examination should be held in 1942, but that after that year the examinations should be held in June only. The list of organ pieces for tests in the February, 1942, examination will be the same as that for June, 1941. This list may be obtained from the registrar of examination, F. C. Silvester, 135 College Street, Toronto.

The following suggestion was received by the executive committee from the Montreal Center and presented for consideration:

"It is proposed that in order to encourage composition and to draw attention to meritorious organ music written by Canadians, the Canadian College of Organists should offer an annual prize, to be awarded for the best piece of organ music to be submitted to a committee of judges appointed by the College. The contest would be open to all Canadians and it might be further arranged that the winning composition should be published by arrangement with the College, and also that it would be played at the annual convention."

In this connection L. E. Hill stated that if it was the wish to bring Canadian composition to the attention of organists, the examination committee might include Canadian compositions in the examination list if such pieces were considered worth while.

It was moved by Dr. Henri K. Jordan that:

Whereas, The suggestion of the executive committee of the Montreal Center regarding the encouragement of Canadian compositions for the organ has been considered by this council, and

Whereas, The idea has considerable value and, if it can be advanced through the C.C.O., should increase interest in that important feature of the development of organ work;

Resolved, That this meeting refer the suggestion to the executive committee of the C.C.O. with the request that they give the matter full consideration and that an endeavor be made to secure sufficient financial support to make a prize or prizes possible, and that the results of this and further meetings at which this matter is discussed be forwarded to the Montreal Center.

This was carried unanimously.

On the suggestion of Arthur Merriam it was decided to enlarge the executive committee to include more members from centers within a reasonable distance from headquarters, which members would be in a position to come to headquarters for meetings at least once a month.

The council meeting then adjourned.

At the general meeting held Aug. 27 at 10 a. m., C. E. Wheeler again took the chair, and in opening the proceedings referred feelingly to the loss suffered by the College in the death last June of our president, the late Paul Ambrose. His passing has been a great loss to the College. For the two years in which he held this office he gave himself unstintingly to the work of helping the C.C.O. both in committee and in its general activities, and his wise counsel was of great help to us. Out of respect to his memory those present stood to observe a moment of silence.

The minutes of the 1940 general meeting were then read and adopted. Various reports of local centers were then presented and tabled, but not read, as they had from time to time already appeared under local headings in the C.C.O. columns in THE DIAPASON. The secretary read a letter from Mr. Gruenstein, editor of THE DIAPASON, giving a few suggestions for improvement and editing of these reports.

Eugene Fehrenbach of the Kitchener



A new Wick's Organ of distinctive design replaces the old Johnson originally installed in historic Trinity Church, the Episcopal Cathedral of Davenport.

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Center asked if all reports from local centers were first sent to the secretary for editing. The secretary replied that this was the original intention, but that he was unable to check up on all reports and that certain reports from local centers had been sent direct. Mr. Fehrenbach felt with Mr. Wheeler that a special officer should be appointed and that THE DIAPASON be requested to publish only such reports as had been initiated by the said officer. The following resolution was moved by Harold Williams:

Resolved, That all reports and other matters respecting the activities of the C.C.O. local centers be sent to the College editor, who is empowered to edit the same before publication in THE DIAPASON news. The holder of this position shall be appointed annually by the College.

All were in favor.

T. J. Crawford then moved that Eugene Fehrenbach be appointed editor for DIAPASON news and that local items should first be sent to him at his address, 37 Allen Street, Waterloo, Ont., before being forwarded to THE DIAPASON for publication. This was seconded by Dr. Charles Peaker and carried.

Mr. Wheeler stated that after twenty years' service H. G. Langlois was retiring from the position of secretary. The council did not feel that they should allow him to slide out quietly and in their judgment saw fit to honor him with an honorary life membership in the Canadian College of Organists. In thanking the members of the C.C.O. for the honor bestowed upon him, Mr. Langlois expressed his appreciation of the splendid companionship and fellowship of the members with whom he had worked and was very thankful that his efforts should be so rewarded, but said that he had felt for some time that a younger man, with somewhat younger ideas and more conversant with modern trends, should take over his position as secretary. Mr. Langlois will remain as treasurer for the next season.

As the nomination for a vice-president for Ontario was left vacant by the death of Mr. Ambrose, who had been slated for that office, it was moved by T. M. Sargent that W. W. Hewitt, A.R.C.O.,

organist and choirmaster of St. James' Cathedral, Toronto, be elected to that office. Carried.

The list of officers and council for 1941-1942 will be found in the general account of the convention.

W. W. Hewitt moved a vote of thanks to the chairman, A. R. Merriman, A.R.C.O., of Brantford Center, his committee and the members of the center for the splendid way in which the convention was being entertained, and to the organists of the city and the authorities of the various churches in which meetings and recitals, and inspections of the organs, were held, for their courtesy and forethought in arranging these events. This was heartily endorsed by all present. The meeting then adjourned.

H. G. L.

Good Results from Cheney's Course.

Winslow Cheney, the New York organist, reports that organists who began his correspondence course in memorization for organists last winter have completed the entire twenty-five lessons. A diversified list of compositions by Brahms, Farnam, Bach, Franck and Karg-Elert were thoroughly covered in the course. The questionnaires returned to Mr. Cheney revealed most encouraging results in the development of recall powers and marked improvement in using the principles of memorization as they apply to various styles of organ music.

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Corresponding Secretary—Stephen Ayers, S. T. M., Box 423, Manhasset, N. Y.

Recording Secretary and Chairman Executive Committee—The Rev. Deane Edwards, 297 Fourth avenue, New York.

Librarian—William W. Rockwell, D. Th., New York.

Treasurer—Miss Edith Holden, Rock Ridge, Greenwich, Conn.

Chairman Hymn Festival Committee—Reginald L. McAll, 2268 Sedgwick avenue, New York.

Many delegates to the A.G.O. convention last June took back to their chapters a message from this society. In it are listed some suggestions for the season's program. It indicates several ways in which we may serve those of you who read this column. If the message did not reach your chapter will you not please send for it?

For information regarding the origins of hymns and hymn-tunes you may consult the Rev. Walter W. Felton, minister of music and director of religious education at Grace Methodist Church, Harrisburg, Pa., his address being 220 State Street, Harrisburg.

The Hymn Society of America is on the watch for new members on a wider scale than before. The Hymn Society of Great Britain and Ireland, though founded long after that of America, along somewhat the same lines, has far outstripped us in number of members. Only a few hundred have been active in our ranks, recruited entirely from a widening circle of friends of the founders and early supporters. Now, however, with its twentieth anniversary in sight, and a firm foundation having been laid, the society proposes to increase its membership.

In the past there have been two types of membership, active members being those who have done recognized creative work in the field of hymnody. Other persons interested in our objectives have been admitted as associate members. It is now proposed to have only one class of full membership, which shall include all present members and to which all new applicants shall be eligible. In addition, the designation of "fellow" will be bestowed on those whose qualifications in the field of hymnology are approved by the executive committee, on recommendation of the committee on membership.

Every member of the society is expected to be a recruiting officer. New members should be sought among those interested in the aims of the society and desiring to work with it. The inspiration of the society is of great value, especially to those who live in remote areas. All the reports, published materials, accounts of meetings, etc., are sent to members.

Inquiries and applications for membership should be sent to the Rev. Stephen Ayers, corresponding secretary and membership chairman. He will also answer questions about the affiliation of local bodies with the society.

It is none too soon for choir directors and organists to put one special note on their calendars for next January. On the 8th day of January, 1792, at Medfield, Mass., Lowell Mason first saw the light. On the same day in January, 1942, or at some convenient time in that month, there should be many celebrations of the 150th

anniversary of that significant event.

We are beginning to see how great was Mason's influence on the music of the churches and the public schools of America. I believe that church musicians know far too little of his pioneer service in teaching youngsters and adults alike to sing simple songs and hymns, and in writing large numbers of these himself. His "Juvenile Lyre" was a compendium of sixty-two selections thus used by him. But music teachers, and especially those in our public schools, may not realize the wealth of hymn-tunes he composed and introduced. A recent study of 150 modern hymnals reveals his tremendous influence on American hymnody. It was found that twenty-five of his tunes appeared in forty or more of these books, and nine of them were used in over one-half of them.

The Hymn Society is planning to join with other bodies, including the Federal Council of Churches and the Music Educators' Conference of the N.E.A., to commemorate the life of Lowell Mason fittingly. Plans are being made for this celebration. It will include a service in the church where late in life he served as precentor, and also deacon, then known as the Orange Valley (now Highland Avenue) Congregational Church, Orange, N. J.; and the Rosedale Cemetery nearby, which is his final resting-place.

We shall be glad to assist in planning for services or addresses commemorating the work of Lowell Mason.

REGINALD L. McALL.

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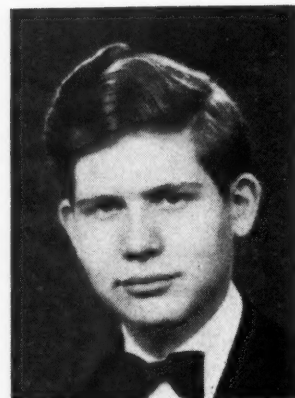
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**WALLACE D. HEATON, JR., GOES
TO CHURCH IN GERMANTOWN**

Wallace D. Heaton, Jr., has resigned as organist and choirmaster of the First Evangelical and Reformed Church in Philadelphia to accept a similar position in the First Methodist Church of Germantown. This is one of the prominent Methodist churches in Philadelphia and here Mr. Heaton will direct a solo quartet, a mixed chorus and a chapel choir.

Mr. Heaton received practically all of his musical training in Philadelphia, having studied piano with Bernard J. Cortese and Dr. Henry Gordon Thunder. Dr. Thunder also taught him theory. He received his instruction in organ playing from Dr. Rollo F. Maitland and several years ago won the certificate of associate-ship in the American Guild of Organists. He has been organist and choirmaster of St. Bartholomew's Episcopal Church, Philadelphia, and the Chambers-Memorial Presbyterian Church, Rutledge, Pa., and for the last five years has been minister of music at the First Evangelical and Reformed Church. Last June he had charge of the music at the second biennial conference of the Evangelical and Reformed Church on Christian education, held at Lakeside, Ohio. He is organist for the Philadelphia Choral Society.

**PASTOR-ORGANIST BUNGE
PLAYS AT CHURCH JUBILEE**

Immanuel Lutheran Church of Independence, Iowa, of which the Rev. Gerhard Bunge, A.A.G.O., who is as good an organist as he is a clergyman—or as good a minister as he is a church musician—is the pastor, celebrated its eightieth anniversary with a series of services from Aug. 31 to Sept. 7. One of the events in connection with the celebration was a concert on the evening of Aug. 31 at which the senior and junior choirs of the church, its orchestra and Mr. Bunge took part. Following is a list of the selections he played: Prelude and Fugue in C major, Bach; Intermezzo, Callaerts; "Deck Thyself, My Soul," Karg-Elert; "Heber's Missionary Hymn," Bunge; Finale from Six Pieces, Franck; First Movement from E minor Sonata, Rogers; Andante Cantabile, Widor; "Hymn of Nuns," Wely; Prelude and Fugue in G major, Bach; Chorale Prelude, "Gott sei gelobet," Scheidemann.

The church was founded in 1861. It now has a membership of 650. The building was remodeled at a cost of \$17,000 in 1937 and a new organ was installed.

**ORGAN CONTEST NUMBERS
FOR 1942 ARE ANNOUNCED**

The Society of American Musicians announces the organ contest for its 1941-42 season. The program to be played by contestants in the preliminary and semi-final competition are: Fugue, from Fantasia and Fugue in G minor, Bach, and Allegro from Fifth Symphony (first movement), Widor, or the Allegro from the First Symphony (first movement), Vieme. For the finals the contest pieces are Sowerby's "Carillon" or the Allegretto in B minor, Guilmant. The contestant is required to submit and be prepared to play a complete program, which may include any of the listed numbers. All numbers must be played from memory. A contestant must be under 35 years of age on Nov. 15, 1941. More detailed information and application blanks may be obtained from Edwin J. Gemmer, secretary.

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MRS. HELEN ROOT WOLF



Mrs. Helen Root Wolf has rounded out an even score of years as organist and director at the First Congregational Church of Pasadena, Cal., and the church and community have made evident their appreciation of her services in various ways. Mrs. Wolf's husband's work requiring their residence in San Pedro, Cal., she has resigned her Pasadena position and has been appointed to the post at the First Christian Church of San Pedro, where she began her work Sept. 1.

More than 300 friends of Mrs. Wolf gathered April 24 in the parlors of the First Congregational Church to help celebrate her anniversary. Dr. Wilson, the pastor, introduced E. F. Coop, representing the board of trustees, who presented Mrs. Wolf with a chest of silver from the members of the church.

Mrs. Wolf's service to the Pasadena Church has been supplemented by distinguished work in Ohio. Beginning at St. Paul's Episcopal Church, Canton, Ohio, while still in high school, she next served the First Presbyterian Church of that city. On moving to California in 1914 she began her connection with the First Congregational of Pasadena. Returning to Ohio in 1917 for her marriage, she again served the Canton Presbyterian Church. When her husband moved to Ashland, Ohio, she was immediately engaged as organist-director of the First Presbyterian Church of that city. In 1924, returning to Pasadena, she was again called to the First Congregational Church.

Mrs. Wolf's work in Pasadena has been one of distinction. Under her direction the choir presented for the first time in any Protestant church in Pasadena a complete mass in the original Latin text, this being the well-known Gounod "St. Cecilia." Following this presentation a number of other masses were sung. Christmas and Easter programs combining beautiful and difficult pageantry have been given, and for the first time in Pasadena, last Easter eve, the choir presented in dramatic fashion a midnight service built upon the kingship of Jesus, in which every number used emphasized this phase of the life of Christ. A library of exceptional worth has been built up by the choir. Funds for the library have been earned by the choir with special programs and services.

The processional and recessional of the choir in the regular worship services has been unusual. There is an exceptionally wide center aisle through the nave of the auditorium and Mrs. Wolf conceived the possibility of a "four abreast" entrance of the choir.

For some years the membership of the choir has been maintained at an average of fifty.

Recital Tour by Hugh C. Price.

Hugh C. Price, concert organist and pianist of La Salle, Ill., has returned from a vacation and concert tour of the East and South. He visited Washington, Wilmington, N. C., Charleston, S. C., Georgetown and Jacksonville, Fla., and was favorably received wherever he appeared. In Wilmington he was greeted by an audience of more than 1,000 who applauded his work warmly. He was ably assisted by a former pupil, Sergeant James Purvis, baritone, who is drum major of the Ninety-third Coast Artillery band, stationed at Camp Davis.

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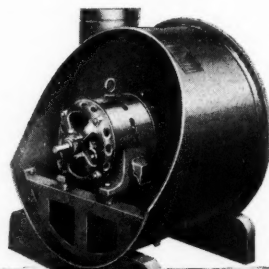
This year the A. G. O. Convention will be held in the Nation's Capital.

Organ recitals will again be a popular feature—and, as on previous occasions, the majority of the recital organs as well as the majority of the leading churches in the Convention City are equipped with Spencer Orgoblos.

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NEWS FROM LOS ANGELES; COLLEAGUES TO MISS FITCH

Los Angeles, Cal., Sept. 20.—Sincere regret is expressed by all that Dudley Warner Fitch, for the last seventeen years organist and choirmaster of St. Paul's Cathedral in Los Angeles, has found it necessary to resign in order that he may return East and settle the estate of his sister, who passed away a few months ago, leaving Mr. Fitch heir to her estate.

Mr. Fitch has done a notable work here with one of the few boy choirs in Los Angeles. Working under difficulties, he has built up a first-rate choral organization of which the cathedral may well be proud. His monthly recitals over a long period have presented the best in organ literature and his unfailing willingness to undertake any job that would help those less fortunate than himself, or the profession as a whole, will leave a vacancy that will be hard to fill.

St. Paul's Catholic Church in Los Angeles has put H. Toni Roelofsma in charge of its music. The musical groundwork of this large church has been laid by Richard Keys Biggs and the new choirmaster has a fine choir, with a paid men's section. The organ is an effective Kilgen.

The second annual forum under the auspices of the Commission on Church Music of the Diocese of Los Angeles was held Sept. 16 and 17 at St. Luke's Church, Long Beach. Talks were delivered by Edward P. Tompkins, Donald Curry, B. Ernest Ballard, V. Gray Farrow, William Ripley Dorr, the Rev. F. J. Stevens and others.

After a stay in the hospital Otto T. Hirschler is up and about again and making plans for the new season's work at the Rosewood Methodist Church.

A happy bridegroom is Edward P. Tompkins of St. Stephen's Episcopal Church, Hollywood, and a happy father is John E. Clarke of All Saints' Church, Pasadena—father and daughter both doing well.

Recent visitors have been Harold Gleason of Rochester, Carleton H. Bullis of Berea, Ohio, and Richard Conway of England, who is taking time off from his organ playing to fly a few flying fortresses over the Atlantic. His last trip was his tenth and he finds it very different from playing a church service.

ELMORE ON THE AIR AS GUEST COMPOSER OF WQXR OCT. 19

Robert Elmore, the talented Philadelphia organist who has achieved a nationwide reputation as a recitalist, will be the "guest composer" on the "Meet the American Composer" series over WQXR in New York Oct. 19 at 2 o'clock. Sigmond Spaeth is master of ceremonies and Daniel Gregory Mason will also be on the program. At that time Eddy Brown and the orchestra will play Mr. Elmore's "Three Colors" among other American works.

"Three Colors," a suite for string orchestra, which was given its premiere last May by Frank Black and the NBC String Symphony, and since has had other successful performances, will be played by Ormandy and the Philadelphia Orchestra at the concerts of Oct. 24 and 25 and will be published by Associated Music Publishers. Mr. Elmore's "The Arkansaw Traveler," freely transcribed for male chorus and piano four-hand accompaniment, with new words by Robert B. Reed, based on the legend of the Arkansaw Traveler, will shortly be released by the Oliver Ditson Company.

Mr. Elmore has been booked for a recital Oct. 5 at the Second Presbyterian Church of Philadelphia, and for a per-

formance at St. Mark's Church, Reading, Pa., Oct. 7, while on Oct. 12 he is to be heard in a recital in Allentown, Pa. In November he is to go on a tour of the Pacific coast under the management of Bernard R. LaBerge.


Mr. Elmore has been appointed conductor of the famed choral club of the Musical Art Society of Camden, N. J., succeeding Dr. Henry S. Fry, who is resigning because of ill health. He is continuing as a faculty member of the University of Pennsylvania, Clarke Conservatory and the Philadelphia Conservatory.

Special musical services on Sunday evenings at 7:45 in Holy Trinity Church, Rittenhouse Square, Philadelphia, under Mr. Elmore's direction, will include: "The Creation," Haydn (in three parts), Oct. 5, 12 and 19; "Requiem," Fauré, Nov. 2; "Come, Redeemer," Bach, Nov. 30; Christmas Oratorio, Bach (in three parts), Dec. 7, 14 and 21; "Children at Bethlehem," Pierné, Dec. 28; "Flight into Egypt," Berlioz, Jan. 4; "Sages of Sheba," Bach, Jan. 11; "Rejoice, Beloved Christians," Buxtehude, Jan. 25; "Elijah," Mendelssohn (in two parts), Feb. 1 and 8; "The Darkest Hour," Moore, March 1; "Forsaken of Man," Sowerby, March 15; "The Passion according to St. Luke," attributed to Bach, March 29; "The Seven Last Words," Dubois, April 3; "The Light of God," James, April 26; "Psalm 13," Liszt, May 17.

Death of Mrs. Minnie R. Wergin.

Mrs. Minnie R. Wergin of Milwaukee, organist of the Fourth Church of Christ, Scientist, in that city, died Aug. 23. After practicing at the church she fainted on her way home and never regained consciousness. Mrs. Wergin was a member of the A.G.O. and of the MacDowell Club. She was born in LaCrosse, Wis., and moved to Milwaukee thirty years ago. Her husband, who was an assistant vice-president of the First Wisconsin National Bank, died four years ago. Surviving is a daughter, Miss Margaret Wergin.

On Sunday morning, Sept. 7, in the First Presbyterian Church, West Chester, Pa., of which Miss Mary Eyre MacElree, A.A.G.O., is organist, "Jesus and His Twelve Apostles," by Ward Stephens, was presented, with Charles Forbes, tenor; Luke Matz, bass, and Miss MacElree, organist.



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